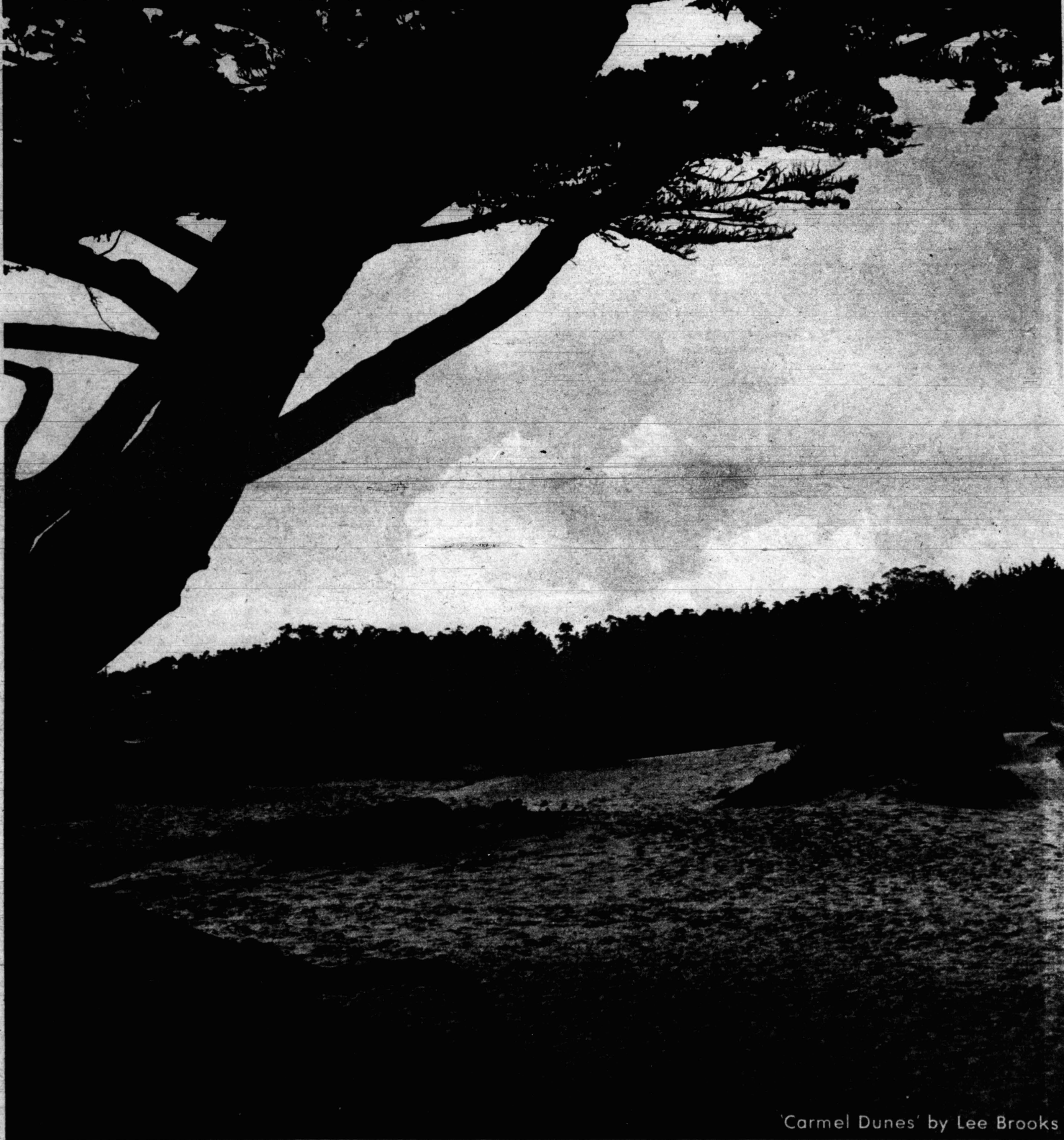


# The Carmel Pine Cone

Weekly 75

July 24, 1975



'Carmel Dunes' by Lee Brooks

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Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

# Letters

## Coastal plan

Dear Editor:

Publicity has been given locally to a letter sent to the Regional Coastal Commission and signed Monterey County Citizens Advisory Committee to the Central Coast Regional Commission. The implication is that the letter gives a viewpoint agreed upon by the entire citizens' committee. As one of three committee members who did not sign the letter, I wish to set the record straight.

I did not see or know of the letter before it was mailed, and I strongly disagree with the opinions expressed in it. It misinterprets the contents of the proposed coastal plan and contains criticism of the commission and staff which is unwarranted. I have consistently supported and still support the Coast Commission's fine work and the goals,

and in general, the content of the coastal plan. The plan has gone through a long process of local discussion meetings and hearings throughout the region. There has been continuing revision in response to public comment, which is still being carried out by the state commission.

I feel sure that the result will be a workable plan which will carry out the concepts of Proposition 20, and that control of coastal development will be returned to local hands as soon as local plans conform to state guidelines and their enforcement is assured.

While I am not in a position to speak for the other two members of the citizens committee whose signatures did not appear on the letter, I feel that the fact that three members did not sign should be noted.

Jean Bleick  
Pebble Beach

## Dear Lois

Dear Editor:

They say that "Imitation is the sincerest form of flattery," and your special Bach Festival edition proves it again!

After years and years of enjoyable reading of the Pine Cone, during which time we have learned to turn first to that special "back page" where the Lois Renk, Real Estate by the Sea advertisement lies, — just to have our spirits lifted and our souls renewed by the glowing, glittering prose of the amazing Lois Renk; — just to enjoy the robust love for life and beauty that those advertisements indicate, and spurred on by a love of our own for Carmel which was reinforced by the obvious love affair that Lois Renk carries on with the town, we purchased not one, but subsequently, two second homes in Carmel.

Always, we seek those advertisements first! Then: through the years, we have watched countless numbers of Real Estate firms imitate the technique, the format, even the style of the Lois Renk ads, and we have smiled to see such obvious attempts to reach what must surely be "The" epitome of Real Estate Advertising style and "Class!"

But in the Bach Edition, someone actually usurped the Lois Renk spot and even then imitated the style. Whether you liked it or not, Lois Renk: You are the imitated! Whether you know it or not, Lois Renk: You have reached a height in special advertising that no one else can touch!

Even Bates has immortalized you in cartoon style! Keep it up, dear Lois Renk and associates! We cherish your column and it will always be prime reading material as long as we take the Pine Cone!

Clare Carey Willard  
San Mateo

## Scrub Jays

Dear Editor:

We read with interest, your piece on Scrub Jays in the July 3 issue of the Pine Cone, and also Mr. Arthur Porter's letter in the July 10th edition.

Our experience, like his, has provided many hours of enjoyment as we learned to "communicate" with a pair of Scrub Jays over the last four years. The male whom we named "J. Farnsworth Billingsley" was hand fed and exhibited a remarkable degree of intelligence. When he desired a change from peanuts, he would deposit a sunflower seed or an acorn in my hand indicating his desire for that type of food. We recorded a number of tapes of his "whispering soft songs," and experimented in playing back the tapes to him. The bird wasn't fooled by the experiment and signaled his anger by

pecking ME — not the recorder. We also found that our Jays loved cheese, and cheese as long as it was of an orange color. White cheddar was never touched — the same cheese colored orange was immediately devoured.

A few weeks ago my wife and I were in Carmel and noticed a similar, though lower in register, soft chattering sound produced by a lone Carmel Crow or Raven. I imitated the Jay's sound and the black bird seemed to respond. The "other songs" i.e. the long, low modulated notes are, we think, the meaningful elements of language to these intelligent birds while the "Caw" of the Crow, and the "Wauk" of the Jay are probably proclamations of territorial rights or warnings of danger.

Robert K. Morrison  
Kensington

## What's that?

Dear Editor:

In the July 3 issue of The Pine Cone I read with interest the article by Chris Keller, "The Hearth." In the first paragraph is the following: "ashtrays are filled with cigarette butts, candy wrappers are strewn on the floor, and paper cups half-filled with coffee sit on available flat surfaces." Could this mean also on the floor? I wonder if the janitors (excuse me, custodians) are required to clean up the trash, paid from any funds allocated from taxpayer's money to the college. The article says "There's no money in it for anyone."

Also Van brings several trays of pastries. What's that?

Genevieve Gehres  
Carmel

## Serra's Place

## By Bates



## A total pleasure

Dear Editor:

We have just returned from an all too short visit to Carmel. It is not original to state that it is a beautiful town. The combination of rocks, sand, cypress and the Pacific Ocean would make it that. Its overwhelming quality is charm and that seems to us to spring from several sources. The shops, hotels, and restaurants are all attractive, tasteful and efficiently staffed but so are many places where tourists visit.

The unique feature of Carmel is the obvious fact that many intelligent people live there who take pride in their homes and delight in the beauty that surrounds them. This is evident in garden after garden, in people walking on the beach, or conversing in the street. Commercially, after a faceless and tasteless convention hotel in San

Francisco, the weekend in Carmel was uplifting. The first four hotels were full but all referred us to others. I cannot remember their names but thank them. Two of your institutions, one old and one new deserve special mention.

La Playa Hotel took us in a short notice and the whole staff was a delight, a refreshing change after the famous faceless hostelry mentioned earlier. On Friday night we dined at Bully III because the name was unusual, and enjoyed a meal which was faultless in its cooking and its management.

In summary, our visit was a total pleasure and we wish to express our gratitude. No town could achieve such perfection without much contribution and participation by its citizens. One must suspect that even your local politicians must be relatively desirable.

K.A. Manley, M.D.  
Maryland

## Rising taxes

Dear Editor:

I know you must have many many letters protesting the tax assessments. Well I'd like to add my two cents worth. After many years of paying taxes my husband is retired and I am disabled so that spells set income. Does this really mean after we are in our golden years we have to lose our home because we can no longer pay for the outrageous cost of government? Is there anything, and I do mean anything, at all we can do to maintain some degree of peace of mind? Trying to talk or have correspondence with the assessor is a complete fiasco.

Will you as editor please do more articles on this subject to let us know what we can do as individuals. I am making a contribution to the taxpayers group and writing to a number of our representatives. What else? I thank you in advance for any suggestions.

Marie Chambers  
Carmel

## Firemen care

Editor's Note: This is a copy of a letter sent to 5th District Supervisor Sam Farr.

Dear Sam Farr:

Last Saturday I fell and broke my leg. We called the Fire Department and they came here in three minutes flat!

I want you to know that they are without doubt some of the finest young men I have ever met.

The leg was all out of shape and I was worried. They calmed me, moved me so I felt like a feather, comforted me on the trip, helped me regain my sense of humor and delivered me with courtesy and loving care.

I wish everyone could know how wonderful they are.

Mary Ellen Hicks  
Carmel

**The Carmel Pine Cone**

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TO MONTEREY

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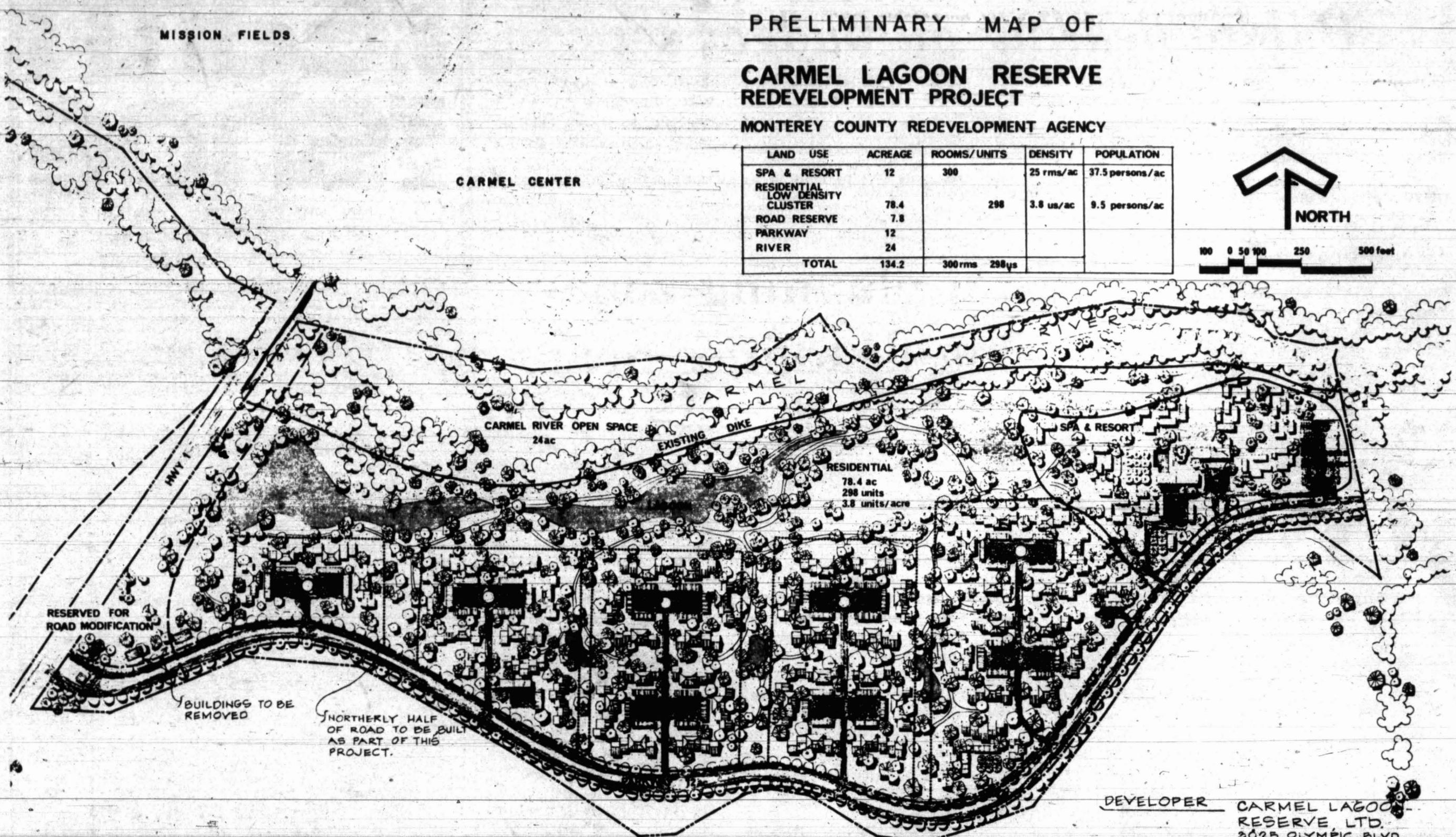
CARMEL CENTER

## PRELIMINARY MAP OF

CARMEL LAGOON RESERVE  
REDEVELOPMENT PROJECT

MONTEREY COUNTY REDEVELOPMENT AGENCY

LAND USE	ACREAGE	ROOMS/UNITS	DENSITY	POPULATION
SPA & RESORT	12	300	25 rms/ac	37.5 persons/ac
RESIDENTIAL LOW DENSITY CLUSTER	78.4	298	3.8 us/ac	9.5 persons/ac
ROAD RESERVE	7.8			
PARKWAY	12			
RIVER	24			
<b>TOTAL</b>	<b>134.2</b>	<b>300 rms 298 us</b>		



## DWELLING UNITS

GROUP A - 22 UNITS
B - 46
C - 66
D - 67
E - 97
<b>TOTAL 298 UNITS</b>

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**ENGINEERS** GEORGE C. BESTOR &  
ASSOC. INC.  
400 CAMINO AGUAJITO  
MONTEREY, CALIFORNIA

A 300-UNIT hotel and 298 condominium units are proposed for the eastern Odello fields by the Christiana Corporation and Omega Properties. Little is changed in the new plans from this redevelopment plan except for placement of the very western portion of the Odello Parkway.

The lagoons are planned to be decorative and functional, to hold storm water which will be held in by the dike built to protect the area from the 100 year flood.

## County planners to rule on Odello East project EIR

The county planning commission will determine Wednesday afternoon if the environmental situation has changed enough at the mouth of Carmel Valley in two years to require a new EIR on the resurrected development plan for the eastern Odello fields.

Representatives of George Bestor and Associates announced last week Christiana Corporation of Santa Monica and Omega Properties of Kansas City, who hold the option on the Odello lands, will proceed with plans for a 300-unit hotel and 298 condominium units on the approximately 300 acre site east of Highway 1 and south of Carmel River.

Engineer Carl Hooper said developers believe it is unnecessary for them to go through the preliminary map process and new Environmental Impact Report proceedings. The code requiring EIR's says no additional EIR may be required unless there has been a substantial change in the project or circumstances

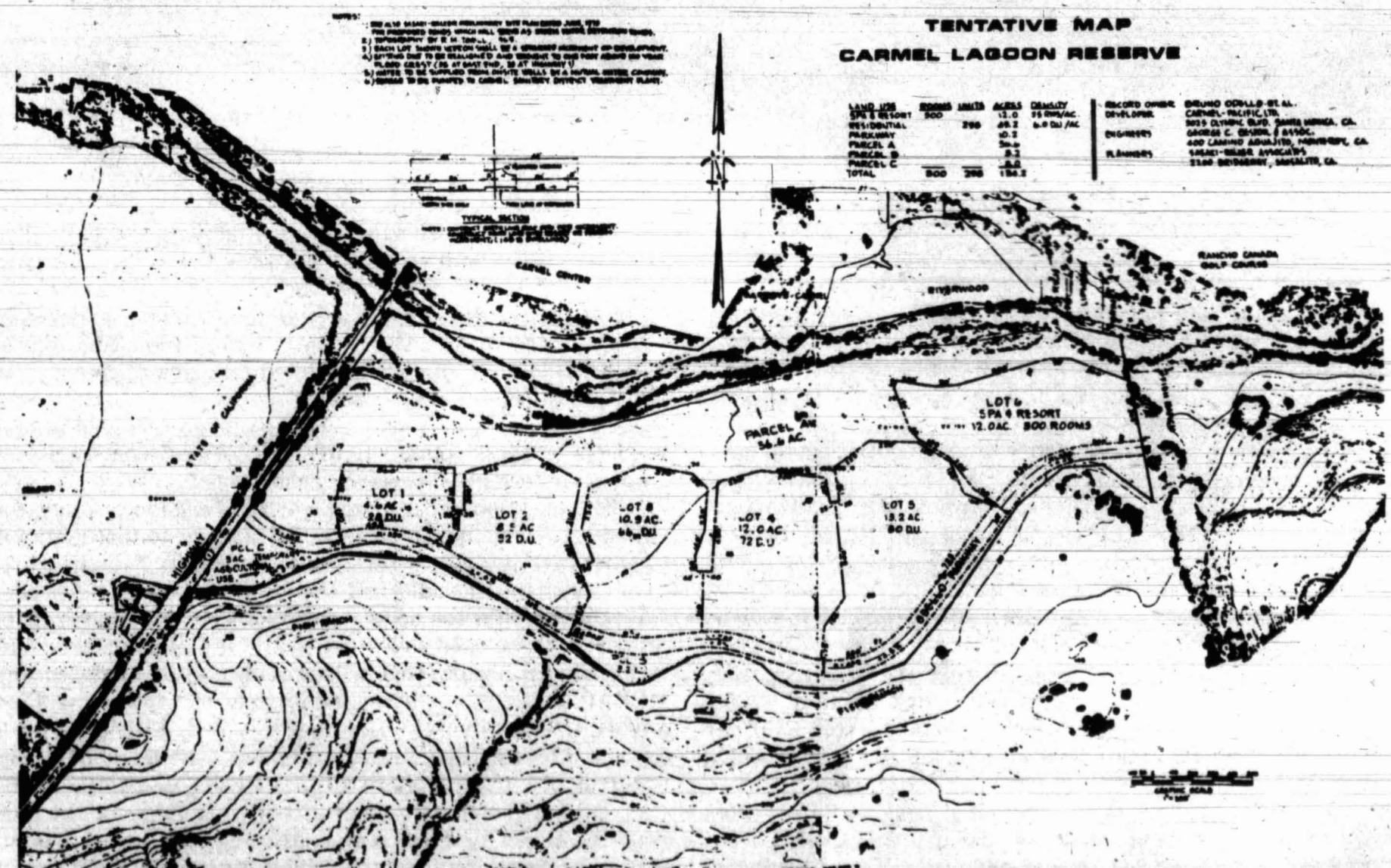
surrounding the project.

Hooper says the project plans remain virtually unchanged from their Carmel Lagoon Redevelopment Plan stage and claims the total environmental picture is not changed enough to warrant requiring a new EIR.

The existing EIR, which was compiled by James A. Robert Assoc., was accepted by the board of supervisors with the plans Dec. 29, 1972, according to the planning department. Hooper said that since that time, the Roberts firm has become affiliated with Sasaki-Walker Associates, the project planners.

Hooper claims the Public Utilities Commission moratorium against new connections with California America Water Company will not affect the development. There are existing wells on the property at least 4.25 miles from the nearest CalAm well, he says, which eliminates any problems of pumping from their

Continued on page 7



REPRESENTATIVES OF THE Christiana Corporation and Omega Properties will try Wednesday to move to this tentative map stage with the Carmel Lagoon Reserve condominium and hotel project proposed for the eastern Odello

fields, claiming the preliminary hearing process and Environmental Impact Report procedure have already been followed.



## School district

# Public hearing on budget set

On August 6 the Carmel school board will hold a public meeting at Carmel Middle School to discuss the upcoming year's budget.

The upshot of the Tentative and Publication budgets, precursors to the Final budget, is that the budget will adequately meet the needs of the district with few cuts, but that fiscal problems loom ahead in the following year.

It is expected that the tax rate will be raised a total of 3.9 percent, an amount considered quite low in a year of double digit inflation. In dollars this comes to \$229,986 more than the prior year's budget.

The reason for this unexpectedly low increase is directly linked to the assessed valuations which are up over last year's 16 percent. According to the publication budget "the sharp increase in assessments all but wiped out the anticipated tax rate increase."

A problem in this district however, is the high percentage of unsecured taxes which have not been collected. They are down over two percent this year.

Local tax money, which amounts to 78.7 percent of the total budget is the

greatest income source. It is adjusted to the average daily attendance, and an inflation factor which is adjusted to decrease the inflationary allowance for district's with higher revenue limits.

The Carmel School district is limited to 2.9 percent in-

crease in the revenue limit while the inflationary rate increase in the Carmel area is 12.1 percent.

From the state the district receives 12.3 percent of its total income. Excluding homeowners' and business tax relief, this income is

based on \$125 per average daily attendance (ADA) in basic aid; \$1,880 per ADA for learning disability group students; \$100 per child for participation in the gifted program; \$50 per child for each new gifted child

Continued on page 7

## Coastal planning zone mapping deadlines near

A tight schedule of deadlines faces the central coastal commission in finishing recommended mapping for the planning zone, which was given a cursory glance Monday at their regular meeting in Santa Cruz.

The state commission will be meeting Tuesday and Wednesday at the Carmel Holiday Inn to consider proposed revisions of the preliminary coastal plan policies and findings.

Local commissioners made it clear Monday the controversial powers and funding element would not be discussed and that the meeting was a "study session" rather than a public hearing.

Central coast com-

missioners also expressed their concern over not receiving proposed revised copies of the plan sooner, although the staff had two copies and apparently Mrs. Ruth Andresen, who represents the central commission on the state board, had one.

"How can the public respond to specific issues if they have not been provided noted copies," Mrs. Victoria Gibson, a coastal commissioner from Carmel Valley, asked. Staff members then explained the limited function of the meeting, noting that it would, however, be open to the public.

The final public hearing on the powers and funding element will be held Sept. 3

at the San Francisco Airport, according to staff reports, with an optimistic Sept. 17 set as the adoption date for the element at a meeting in Los Angeles.

A staff member presented the first-generation mapping of the 13 regions within the central coastal zone for the first time Monday, explaining the legends and the format to be used in publishing the maps in the overall coastal plan. At least 17 categories of designations are used, 10 of them resources, categories which will be shown as color screens in the finished maps.

Staff explained the maps must be completed and set to the state commission by Aug. 18 for inclusion in the

Continued on page 8

## The mayor's report

By BERNARD ANDERSON



Almost six years ago when I was elected to the City Council, one of the unsolved problems of greatest concern was the provision of adequate library facilities for Carmel's community. The public vote of two to one against abandoning the historic Maybeck building was sufficient evidence that this was not what the public desired as a solution. Neither did the public wish to have a portion of the Maybeck building converted to commercial space to assist in financing a new library.

So in searching for a solution to unravel the Gordian knot of at least fifteen years effort by the various Library Board Trustees, in 1972 I appointed a committee to review past efforts and to recommend possible alternative plans. At this point I would like to remind my good friend and supporter that apropos of his Pine Cone comment, when I appoint a committee I have a memory like an elephant. I don't do so to wash a problem down the drain. This report to the people is to inform the public of results.

After over a year of consideration suggestions included were: proposals to build an addition to the Maybeck; purchase the adjoining building, excavate under the Maybeck and portions of 6th St. and Lincoln; redesign the Maybeck or build an annex on the present Library parking lot on the northwest corner of Lincoln and 6th.

The latter site was recommended and tentative plans were drawn up at the request of the Library Trustees. The plans provide for various possibilities in regard to badly needed space and parking. These plans will be discussed at a joint City Council - Library Trustee meeting on Tuesday, July 29. We hope you will attend - your input is asked for and needed to assure the successful conclusion of the project.

To provide you with the clearest picture for your consideration, I am repeating a number of the point involved as I provided in my 1973 Mayor's Report as well as the suggestions which have been forthcoming since then.

1. The city now owns the lot on the northwest corner of Lincoln and Sixth.

2. Monterey County will build a library at the mouth of

Carmel Valley if Carmel does not provide adequate library facilities. This would mean the city would lose the roughly \$100,000 which is now paid the city for inclusion of library services to outside residents.

3. Tentative plans would provide about 3,500 sq. ft. of needed library space if the present lot was built on, but parking space would be lost.

4. If the adjacent lot to the north was acquired and both this lot and the city lot were excavated, the needed 6,000 sq. ft. of library work space and parking for 25 cars could be provided. If both lots to the north were acquired, parking space could be provided for perhaps 35 cars.

5. Building on the two lots would also provide space for the book processing unit now housed at Sunset Center. This would also enable the Trustees to utilize supervisory assistance from the employees of the book processing unit. The space at Sunset could then be rented to provide \$90-100 monthly income to the city.

6. The annex would also enable the restoration of the Maybeck reading room to its original condition and possibly provide space for exhibition cases, etc., for some of the art treasures now in storage.

7. In conjunction with the annex a public restroom would be incorporated with an inside entrance. From the indignant letters currently received by the city administration concerning our negligence in providing adequate and badly needed restroom facilities for our local citizens and tourist visitors alike, it's time we corrected this lack of courtesy - and sanitation - on our part.

8. Strange as it may seem, we have even received urgent requests to spend public funds for the restroom facilities from members of a taxpayer association.

9. The question of continued county provision of funds for outside residents is often raised. My answer to that is that if Carmel ever desires to retrograde its library facilities to a two-bit service, it could sell the proposed annex at a considerable profit if the county assessor's recent appraisals of property can be used as a yardstick. But that is not the point - we want a library that will provide the information and MOBAC services worthy of the level of intelligence of Carmel's citizens. When the Harrison's provided the seed for a Carmel library, they never intended Carmel should not progress at a lesser pace than other Peninsula communities.

10. In conclusion, with funds already set aside for the purpose, the annex, restrooms and parking could be provided in our current estimations with little or no expenditure of general property funds.

11. So don't forget the July 29 date when this entire problem will again be the subject of a study session of the Library Trustees and the City Council.

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SUNDAY DINNER . . . 4:30-10  
SUNDAY BRUNCH . . . 11-2

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Restaurant

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## Bach Festival

# Absorbing, excellent concerts

By DR. IRVING  
W. GREENBERG

AN ABSORBING BACH:  
"WELL-TEMPERED  
CLAVIER," BOOK I

On Tuesday, July 15 and Friday, July 18, at the Parish House of All Saints' Church in Carmel, Malcolm Hamilton, well-known harpsichordist, performed the twenty-four preludes and fugues that make up Book I of J.S. Bach's "Well-Tempered Clavier." BWV 846-869.

In 1722, Bach compiled a collection of twenty-four preludes and fugues, which he entitled the "Well-Tempered Clavier." The pairs of compositions were arranged, one pair to each key, in upward chromatic progression, beginning with C major and continuing throughout the twenty-four major and minor keys. By arranging the pairs in this manner, rather than in accordance with the "circle of fifths," Bach was striking a blow for equal temperament, a method of tuning which divides the octave into twelve equal semitones. Earlier methods of tuning had rendered many keys virtually unplayable, and it had curtailed composers in their inventiveness. Freedom of movement was thereby severely restricted. With equal temperament, however, performances in all keys became possible, a vital necessity in an art rapidly expanding in the direction of chromaticism.

Evaluating Mr. Hamilton's performances in their entirety, one comes to the conclusion that he ex-

ploited most magnificently, and with great technical virtuosity, as well as scholarly interpretation, all the multi-faceted nuances of these preludes and fugues. Solidity of texture, prevailing unity and variety of formal construction of these gems were brought out by Mr. Hamilton in such a manner as to give his playing an achievement of almost perfection. In addition, the inner relationship between the two members of each pair of preludes and fugues was displayed with polyphonic artistry, with harmonic and rhythmic idiom, with an angular melodic line, and with an ardent expressiveness. All the elements of the finest clavier playing were in evidence.

Especially pertinent and indicative in depicting the differentiation between the various preludes were the following: The broken chordal structure of Nos. 1, 6 and 15; the etude-like character of Nos. 2, 5; the toccata-like nature of No. 21; the two-part invention influence on Nos. 3, 11, 13, 14, 17, 20; the three-part sinfonia imprint on Nos. 9, 18, 19, 23; aria-like pieces of Nos. 4, 8, 16, 22. No. 24 is a trio for two voices; No. 7, in an improvisatory opening, leading to a miniature double fugue. In No. 12, there is a combination of broken chords, invention, and aria fused. All these fascinating and varying characteristics were brought out by Mr. Hamilton with vivacity, bravura, tonal coloration and shading, and well-shaped phrasing and dynamics.

A most entrancing display

was also offered by the various fugues accompanying these preludes. The mighty opening fugue No. 1, a piece of unusual firmness and coherence, develops the main theme, as does No. 6. In No. 2 is to be found a light, almost popular character. In No. 3, Mr. Hamilton overcame the considerable technical difficulties involved, thus expressing most proficiently the composition's light and playful nature. No. 4, with the extruded notes of its main theme, appeared under Mr. Hamilton's hands as the old-fashioned racecar type. No. 8, one of the most striking pieces of this set, was realized by the soloist in an awe-inspiring assertion. No. 10 was performed in a manner exhibiting its improvisatory nature. The mighty, four-part fugue, No. 12, based on a highly chromatic theme opposed to strictly diatonic countersubjects, seemed to imply by its resolution a symbolic struggle. No. 13, one of the gentlest of these pieces, assumed a serene and peaceful character. No. 17, was stately, dignified, with fervent feeling. No. 24, the final fugue in Book I, foreshadows musical development by its vigorously modulating theme comprising all the twelve notes of the chromatic scale.

Mr. Hamilton used a certain amount of restraint in his perfect display of the polyphonic artistry of these pieces, without sacrificing any of the technical boldness necessary for exhibiting the harmonic and rhythmic contours and the melodic

flowing line, all imbued with ardent expressiveness.

### MOSTLY ESOTERICA

On Tuesday evening, July 15, Maestro Salgo presented a baroque concert of encompassing beauty in a performance of works of rare vintage by C.P.E. Bach, J.S. Bach, Leopold Mozart and Luigi Boccherini.

In the opening number, the Concerto for Flute and Strings in D minor by C.P.E. Bach, Louise Di Tullio was the soloist with the Festival Orchestra. This flute concerto was originally a concerto for harpsichord — an example of C.P.E. Bach following in the footsteps of his father in the respectable Baroque practice of transcription. With the orchestral strings singing in

true Baroque style, Louise Di Tullio entered with a warm, pulsating lyric flow and with excellent breath control. The monothematic plan of the first movement, with the solo and the tutti, alternating in a fine sense of exposition of the musical contours, there resulted an aura of tonal sheen and musical distinction by both the soloist and the strings.

The second movement, opening with a beautiful cantilena in D major, grew more impassioned as it progressed, being stated as the acme of lyric assertion. Louise Di Tullio negotiated this section with a deeply musical flow, the solo being at times broken into small sections by the tutti, but her tone was serene, gentle and sweet, and judiciously

restrained without losing any part of its animated nature. A brief, brilliant cadenza by the soloist ended this movement. The third movement, opening with a descending arpeggio, had Miss Di Tullio elaborating new thematic material, and displaying in a most eloquent manner her incomparable brilliancy and virtuosic resources.

The J.S. Bach Brandenburg Concerto No. 6, BWV 1051, in B flat major, is unique, inasmuch as it is scored for only five solo instruments, with continuo, this being the smallest ensemble specified in this set of concertos. In this performance, Myra Kestenberg and Thomas Hall were the violas; Sally Kell and

Continued on page 8



Bonnie Cashin's early fall. Her exclusive wool plaid traced with Kidskin.

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 <b>Sugar Frosted Flakes</b> Safeway 16 oz. <b>73¢</b>	 <b>Heinz Ketchup</b> 32 oz. <b>69¢</b>	 <b>Bath Tissue</b> Marina 4 Roll <b>68¢</b>	 <b>Right Guard Spray Deodorant</b> 7 oz. <b>98¢</b>
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Ranch Style Beans		15 oz. Can	33¢
Barbecue Sauce	Chris & Pitts	14 oz.	62¢

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Grenache Rose	Italian Swiss Colony	1/2 Gallon	\$2.29
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Cutty Sark	Scotch Whisky, 86 Proof	5th	\$7.99
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## Frozen Foods

Banquet Supper	(Gravy & Sliced Beef 2-LB. \$1.75) Main Dish 2-LB.	\$1.29
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Apple Juice	Tree Top, Concentrate	12 oz. 59¢
Pink Lemonade	Bel-air, Concentrate	12 oz. 48¢
Party Ice	Party Pride	7-LB. 39¢
Cheese Cake	Sara Lee	Pkg. \$1.49
Round Waffles	Bel-air, Buttermilk	12 oz. 58¢



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Sunflower Nuts	Fisher Toasted & Salted	6 1/2 oz.	63¢

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Paper Plates	Margold, White 9 Inch	100 Count	97¢
Zee Napkins	Rainbow Colors	360 count	89¢
Pampers Overnight	Disposable Diapers	12 count	\$1.19
Plastic Wrap	Kitchen Craft - 200 Square Feet	Roll	71¢

## Laundry Aids

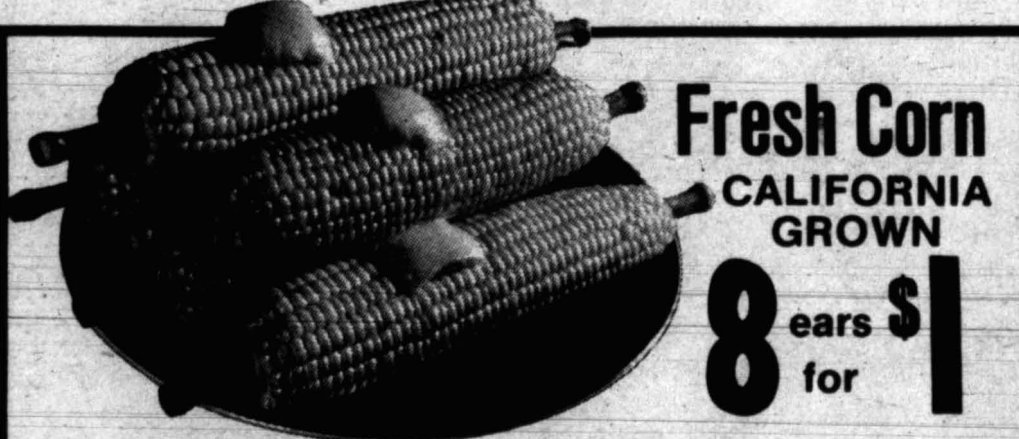
Spray 'N Wash	Stain Remover	16 oz.	\$1.29
Fabric Finish	White Magic Spray	20 oz.	51¢
Solid Fabric Softener	Free 'N Soft	53 oz.	87¢
White Magic Bleach	Liquid	1 Gallon	59¢
All Temperature Detergent	Su-purb	49 oz.	93¢

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Kool-Aid Drink Mixes	Makes 10 Quarts	Can	\$1.99
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Ocean Spray Drink	Cranapple or Crangrape	Quart	63¢
Tang Drink Mix	Makes 6 quarts.	27 oz.	\$1.85
Welch's Red Grape Juice	(40 oz. \$1.07) 24 oz.	65¢	

## Tea & Coffee

Lipton Instant Tea	Lemon Flavored	4 oz.	\$1.33
Iced Tea Mix	Nestle, Low-Calorie	8 oz.	\$2.15
Instant Coffee	Arway (MJB, 10 oz. \$1.59)	10 oz.	\$1.59
Edwards Coffee	(3-LB. \$2.79) Ground 2-LB.	\$1.89	
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Zucchini Squash lb. **29¢**  
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Greenland Turbot Fillets	Frozen Fresh Thawed	lb.	99¢
Knackwurst	Evergood	lb.	\$1.49
Ground Beef	Regular Ground You Can Taste The Difference	lb.	95¢
Bacon Ends	Great For Flapjacks	lb.	88¢

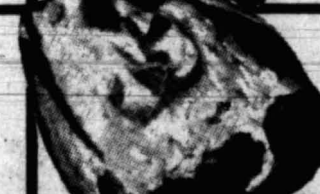
## Round Steak

Full Cut Bone In  
U.S.D.A. Choice Beef lb. **\$1.49**



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## More school budget

Continued from page 4  
identified; \$1,300 for each physically handicapped ADA; \$2,000 for each unit of

ADA of speech; and \$60 for completing driver training. Included in the budget are funds for the Early

Childhood Education program at Tulareitos, but with Gov. Brown's decision to eliminate much of the ECE funding, it is doubtful that the program will be extended to Tulareitos this year.

In addition to local taxes and state income, 2.4 per cent of the budget comes from the federal government, 4.8 per cent from tax relief apportionments, and 1.8 per cent from other sources.

The district has been forced to make some cuts, partially due to the 2.9 per cent increase in funds per child compared to a 12.1 per cent increase in costs.

Budget cuts call for the elimination of several positions: an administrator, secretary, classroom teacher, and several specialists. The allowance of 2.9 per cent increase for supplies and materials will result in an actual cut in purchasing power for the district.

The limit to 2.9 per cent in

state funds stems from passage of Senate Bill 90. It is aimed at reducing the amount of revenue for wealthier districts and increasing the amount for poorer districts, some of which may be eligible for a six per cent increase.

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## More Odello East

Continued from page 3  
acquirer.

Additionally, Hooper says the water quantity is sufficient for the development and the quality would require minimal treatment to be potable. County health officials have pointed out that the use of any such wells would require their approval subject to completion of the subdivision.

Hooper traced the beginnings of the Carmel Lagoon Reserve project from 1967, when the Three Ranches plan was created to channel urban development away from the coastal Hudson Ranch and presumably toward the Odello and Stuyvesant Fish Ranches. At that time, he said, 1,100 to 2,800 units were foreseen on the Odello property.

In late 1971, he said, a total of 1,824 units were proposed for both the east and west Odello fields, including a 600-room hotel on the west field, a 300-room hotel on the east and 944 dwelling units spread between the two fields. The plan was rejected.

The City Reconstruction Corporation of Los Angeles then resubmitted a plan calling for 1,300 units on both sides of Highway 1. It was also rejected. Hooper recounted that during this period of time several citizen groups, such as the Carmel Area Coalition and the Odello Land Acquisition Fund (OLAF), were formed and began to work with the state to acquire at least the western field.

This was eventually accomplished and the land is now state-owned, but leased to the Odellos for their artichoke enterprises.

Hooper explained the Christiana Corporation then took advantage of several federal and state laws to undertake a "redevelopment plan" for the eastern fields, under the premise that the land, like much inner city land, must be protected from urban blight.

With the 1972 approval of the redevelopment plan by the board of supervisors, the land was specifically zoned to special treatment which would allow the 298 dwelling units and 300-unit hotel the developers are now requesting.

Hooper said the developers found themselves stalemated in 1973 by a potential lawsuit on the rezoning. However, a petition for referendum was rejected because the signed petitions reached the office of the county clerk on the

morning of the 31st day instead of the evening of the 30th.

OLAF and the city of Carmel, among others, sued the county, tying up the issue further, Hooper said, but courts declared the county correct when it declared the petitions invalid.

Hooper said the Carmel Sanitary District considered using the land for disposal of effluent and were granted a testing period to help them make their decision.

"This testing period ran out in April," Hooper said, "and Christiana was waiting for a definite response from the district." Because of certain contractual agreements, Hooper said, the developers elected to "get the ball rolling again," on the project.

Hooper said the developers anticipate a phased development with the first phase one of about 80 condominium units. The hotel-spa phase may be concurrent, he said. Until any development proceeds, however, under special treatment zoning, the developers must provide detailed landscaping and architectural plans, among other specific requirements for the subdivision.

The plan features clustered condominium units along the Odello Parkway, which leads to the hotel-spa combination. A series of lagoons is designed for decorative purposes as well as to hold storm water which will not be able to escape because of the dike constructed originally to help protect the Carmel Center development. Hooper said the dike is one foot over the 100-year flood line.

The developers' arguments about the preliminary phase of proceedings will be heard in Salinas at 4 p.m. Wednesday by the county planning commission.

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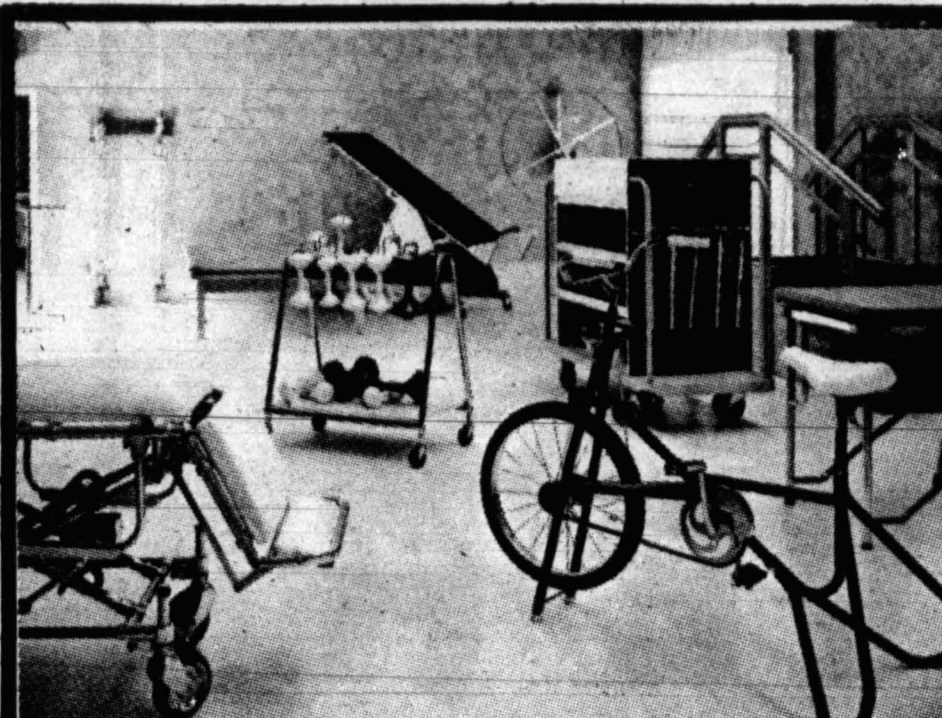
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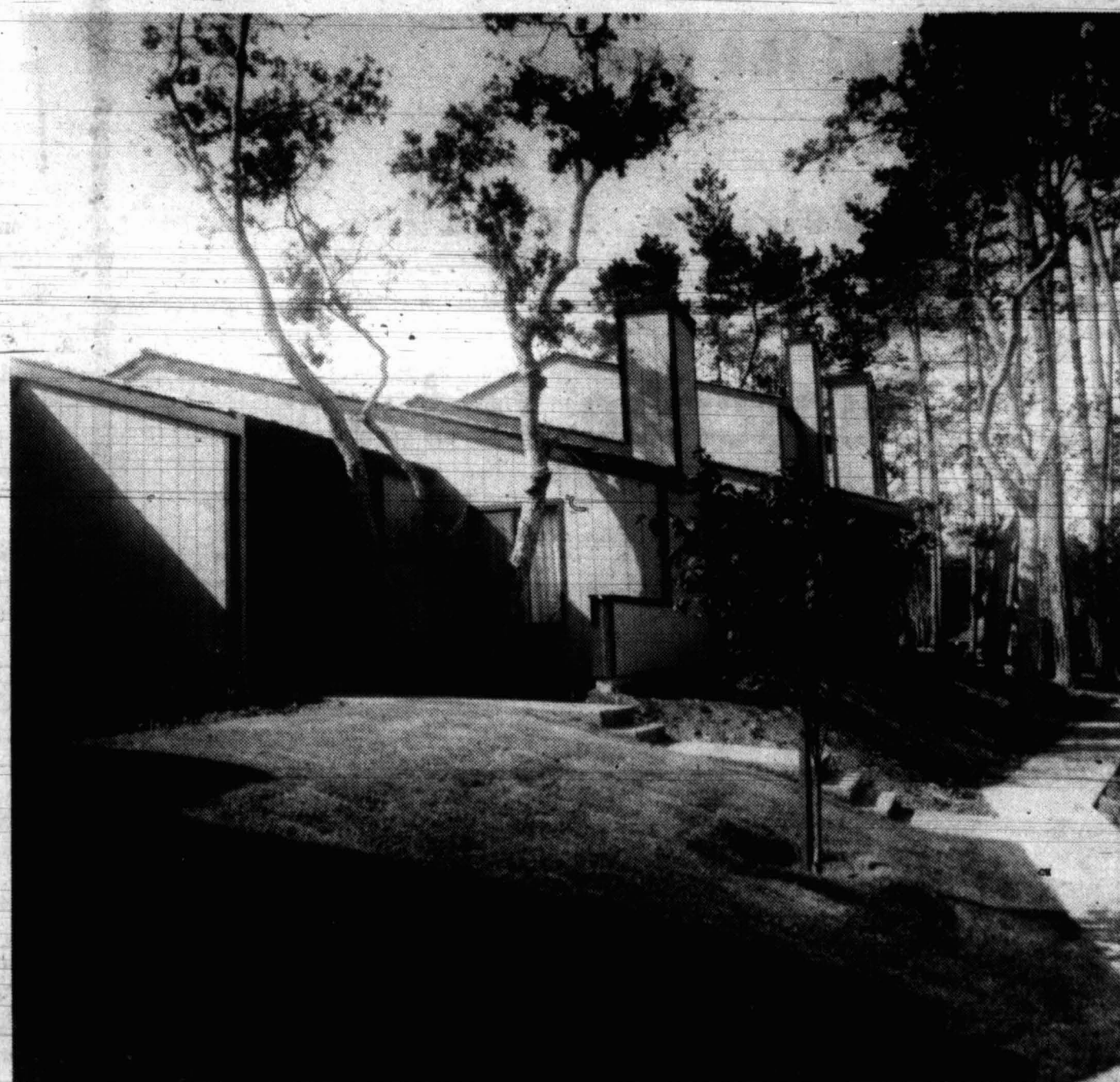
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## More Bach Festival

Continued from page 5  
Selina Carter, the viola da gambas; Douglas Davis, cello; Bess Karp, harpsichord and Richard T. Andrews, contrabass, as the continuo. The opening Allegro, with the two violas in a close canon above a simple accompaniment of repeated chords, allowed the two violas to display in a most exquisite manner the free flowing spirit of the musical patterns, with the other soloists carrying most invigoratingly the bass line and the continuo.

The slow Adagio offered a graceful discourse between the two violas, the two gambas being silent. The bass line of the continuo, with the cello playing a soft "division" was expressive with intrinsic beauty. The purity of the tonality of Myra Kestenbaum was a marvel of the finest viola playing. The robust Finale, in the form of a gigue, ended the Concerto in a blaze of incandescent luminosity.

The Leopold Mozart Concerto for Horn in D major, with Arthur Krehbiel as the soloist, is somewhat of an anomaly, the provenance of which is uncertain, the only reference to it being as an obscure concerta da camera for horn, violin, two violas and basso continuo. As played in this performance, it was elaborated for soloist and string tutti. Mr. Krehbiel was intense in his opening pronouncement, with the orchestra assisting in a highly symphonic form. The horn tone, although somewhat reedy, was clear and pure. All sorts of technical diversions were executed by the soloist with almost perfect ease. The slow movement, externally paraphrased, had the horn

exploiting the upper reaches of the instrument, with delicacy and modulating brilliance. This movement served to show off the horn in an exquisite legato melody, forecasting the cantabile horn writing of the son, W.A. Mozart. In the finale, the vigorous assertion by the soloist was supplemented by the orchestral tutti in a fresh burst of luxurious sound.

Maestro Salgo was in complete and perfect control. As an encore, Mr. Krehbiel and the orchestra performed the final movement of W.A. Mozart's Fourth Horn Concerto in E flat, K.495, in a beautiful and ingratiating rendition.

The Boccherini "La Ritirata di Madrid," G.453, for Strings and Guitar in C major, was unquestionably the most endearing work of the evening. Using a concertino of five soloists (Rosemary Waller and Mark Volkert, violins; Thomas Hall, viola; Douglas Davis, cello, and George Sakellariou, guitar) against the ripieno of the Festival Strings, Maestro Salgo achieved a reading of ineffable beauty, and ingratiating evocation and performance.

The nostalgic musical phraseology of the opening regal march theme was charming, gracious in its display of the melodic contours, the guitar intoning its vibrancy as part of the ensemble, and not as a featured soloist, blending well with the strings. Exceptional wonderful and passionate violin playing was here achieved by Rosemary Waller, the leader of this concertino group. The rich modulations of the elegiac second movement, stated polyphonically by the

quintet, with different time-values on each instrument, was purposeful and highly emotionalized in creating that atmosphere of longing and warmth. In the Allegretto, the concertino is favored, with the guitar adding an embellishment of its own, in an effective and pronounced rendition. Again, Rosemary Waller was superb in her emphatic assertion. In the Finale, the concertino, in slow cadences, was stately and graceful, increasing in impetus and intensity as it progressed, with the guitar having some moments of glory here to himself. The joyous, gay, and fervent movement ended quietly in an almost audible whisper. By popular acclaim, Mr. Salgo graciously had the Orchestra repeat the last movement. This concert of works rarely or almost never heard turned out to be a most compelling and ingratiating one.

### AN EXCELLENT SONATA RECITAL

On Wednesday morning, July 16, in the Parish House of the All Saints Church in Carmel, a joint sonata recital of works by J.S. Bach, W.A. Mozart, and L. van Beethoven, was given by Stuart Canin, violin; Myra Kestenbaum, viola; Janet Guggenheim, piano; and Bess Karp, harpsichord.

The J.S. Bach Sonata for Violin and Harpsichord No. 4, BWV.1017, in C minor with Stuart Canin, violin and Bess Karp, harpsichord, opened with a Siciliano in which the violinist expressed the poignant melody with an excellent long bowing line, and with beautiful, flowing phrasing. His tone was

Continued on page 21

## More coastal planning

Continued from page 4  
total plan. They indicated the maps designated existing uses only.

"A second-generation map will be developed after the subregional planning process is instituted which will show utilization of the various policies and findings of the coastal plan in cooperation with local planning agencies," according to Bob Llagle, chief planner.

The second-generation mapping will additionally be on a 7.5 minute quadrant, bringing it into the standards of the United States Geological Survey, the initial desires of the local coastal commission.

Phillip Harry, who headed the subcommittee to investigate the inclusion of Carmel Valley in the coastal planning zone, questioned the watershed's current designation on the maps

when the commission has not made a final decision on the matter.

Llagle explained that with timing of such importance, it was easier to designate resources on the map to the maximum boundaries the commission was likely to select, and then erase those designations if they weren't selected, than to put them in at a later date.

Mrs. Andresen expressed concern about the use of the first maps. "We must make it clear this is not a permit area but a map of existing land use. We are suffering from a serious lack of communication with some planning agencies, so I suggest you hand carry these maps to them for consultation, instead of merely circulating them," she said.

Commissioner Charles Kramer raised the question, "As I understand it, within the planning area, there is

the power of appeal to the state commission, which in effect extends the permit line," but he was reprimanded by Mrs. Gibson.

"I am always surprised at this treatment of the power of appeal," she said, calling it extremely misleading. "The line within 1,000 yards is the permit line, period."

Further discussion was curtailed with the regular business of the commission, which began with an attempt by Mayor B.J. Dolan of Seaside to set a five minute time limit on all speakers. He met with opposition among his fellow commissioners, who pointed out many issues were too complex to be so limited, and by a member of the audience, who said any such policy or ordinance by the commission would, by law, be required to go through the public hearing process.



# Focus

on the arts and entertainment

**Gabreal Franklin**

## An artist with glass

By CHRIS KELLER

In the last several years stained glass has become a craft everyone from girl scouts to college students have become interested in trying. There is something visually exciting about the mutable color qualities of a well-done piece of stained glass catching the sun's rays.

But for most it's a hobby, a craft. For Gabreal Franklin it is an art and a profession.

Gabreal is an authority on the history of this art form as well as a fine artisan in the stained glass medium. He has worked in the

coast area for about five years, but grew up in Hollywood.

"I was trained as a commercial artist and I chose glass as my medium when I dropped out of the entertainment and commercial art business," he explains.

As a child he was interested in glass and when he left Hollywood he headed across the country, the first of many trips, to track down and buy the old windows that are now part of his collection. Many of them date back to the early 1800s.

He traveled extensively throughout the south and along the east coast digging out the old glass treasures.

"It's interesting that now collectors from those areas are buying them back from me. There are only so many of these old windows and there are only so many people with the resources and talent to make new ones."

One of his favorites now sit in his house. It is a round window with a delicate angel painted on the glass. The window was made by German craftsmen in 1830 and Gabreal discovered it in old slave quarters in Kentucky.

"To my mind these immigrant Germans created some of the finest stained glass in the United States. They had the foresight to bring, or have sent, fine German hand blown glass."

The glass produced in Germany, although many of the factories were disrupted during the war, is still the best and Gabreal imports it in large quantity.

While he was traveling around the country he collected a variety of styles; Victorian, art nouveau, and art deco, traditional and scenery style. He learned much of what he knows now by studying these old pieces and restoring them.

"As an artist I feel confident doing any of those art forms. If a client want Mary holding a child I can do it," he explains, "If they want a sunset over Big Sur I can do that."



A VIEW OF Carmel Valley's hills and river, circumscribed by a cross make up one of several windows Gabreal Franklin made for the Community Church of the Monterey Peninsula.

Victorian and art nouveau styles are typified by swirls and curlicues. Art deco is much cleaner, lines are straighter and there is less detail.

Gabreal believes technique, that is, cutting the glass, leading the window, and choosing the right type of glass, amounts to only 20 per cent of a good window. The rest is design. His own designs are often a mixture of the old styles or a pictorial wholly of his own imagination. He is responsible for the windows in the Community Church of the Monterey Peninsula in Carmel Valley one of which is a stylized cross circumscribing a scene of rolling hills and the Carmel River. He has also designed a number of windows for actress Kim Novak's home in the coast area.

Fine glass is also a very important element in a successful window and Gabreal has spent thousands of dollars on procuring the best in the world. Most of his glass comes from Germany, France, England and some from this country. The glass jewels

that decorate many of his pieces come from Czechoslovakia.

Just recently he received a shipment from Europe that has taken almost two years to arrive. This is not an unusual period of time to wait for fine quality glass.

This glass is no 7-up bottle green either. The colors are unbelievably beautiful; rich and delicate. Many have a mixture of a number of colors that turn shades with the varying amount of light passing through them. One of these is Peacock glass from America.

Glass-making is a much more complex process than the average person might guess, and Gabreal believes that a peculiar quality about glass-makers is their secretiveness when it comes to disclosing their individual methods for making glass.

"In America opalescent glass was the most common form of stained glass. The formula was probably evolved by John LaFarge and later Lewis Tiffany popularized."

Continued on page 13



A UNICORN WINDOW done primarily in gold and blue glass was made for actress Kim Novak's home.



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## Hicks exhibit scheduled

Isla B. Hicks will have a exhibit of acrylics painted on textured glass at the Carmel Foundation during the month of August.

The artist, who had studied painting with Louise Cardero Boyes and Olive Fetherstonhaugh was inspired to work with glass

after seeing examples of old etched, stained and painted glass in Switzerland.

Her work has been shown at the Monterey fairs and the Fitzgerald Gallery in Pacific Grove where she had a one-man show. Her work will be exhibited in the activities building of the foundation.

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Who walked his girl out in the gloaming;  
It gloamed rather black,  
And they never came back.  
Folks say that they're still out there roaming.

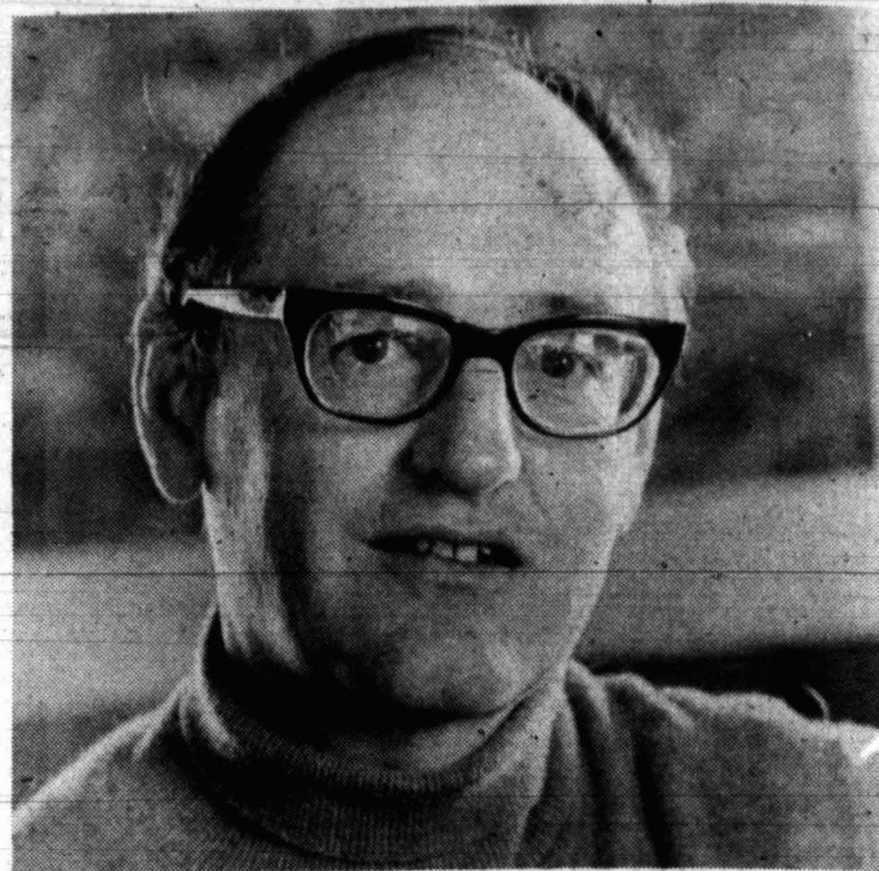
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DONALD PIPPIN'S July 27 program at Forest Theater will be a performance of Telemann's "Pimpinone" with two San Francisco Bay Area singers, Francesca Howe and Walter Mathes. "Pimpinone" is a baroque battle of the sexes wherein a pretty, scheming young girl and a rich, foolish old man both get what they think they want, in a modern translation with narration by Pippin. The theater is on Mountain View at Santa Rita. The performance begins at 2 p.m. Admission is free.

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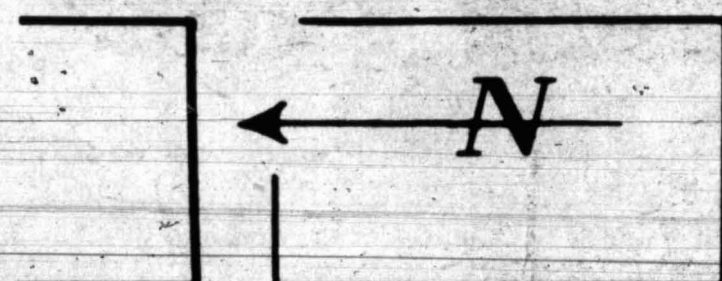
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## Forest Theater

# 'Shrew' — another good production

By LESLIE JOHNSON

With charming costumes, a clean set and excellent direction, Forest Theater has come up with another good production in "Taming of the Shrew." The performances of the individual actors combine to leave an uncluttered impression.

Director Donald Ross has found the unique pieces of business in each performer that bring this production alive. The characters rise up from pages we once thought dusty and glide through the work.

Alan Coppén's performance as Baptista Minola has more than an air of aristocracy, cowed by his eldest daughter. There is a comic grace in his performance that we admire.

Barbara Shuler is captivating as Katherine, strong-minded, but perhaps unwittingly trapped by her own venomous tongue. Though not so good an actress, Deirdre Moore's performance as Bianca, the sweet-hearted daughter everyone desires, is pretty and stylish, if too much the coquette.

Dwight Marshall swash-buckles all over the stage in the delightful game of taming of the shrew. He commands the character and brings a dashing interpretation to the role.

The suitors to Bianca are varied, but the performances given these roles at Forest Theater are patently good. Rick Pettit as Lucentio, Peter Magee as Hortensio, and Peter Allen

Motson as Gremio, through their single goal and various motivations, create interplays which are fascinating. Motson wears age as well as Pettit and Magee wear their good looks.

An effective performance is turned in by Norine Prochaska. While in Shakespeare's day, women's roles were portrayed by young men, Ms. Prochaska portrays a man's role with exceedingly good comic taste.

The costumes of Mable M. Craig are well-detailed and the lighting by David Norman is admirable, considering the outdoor setting of the theatre.

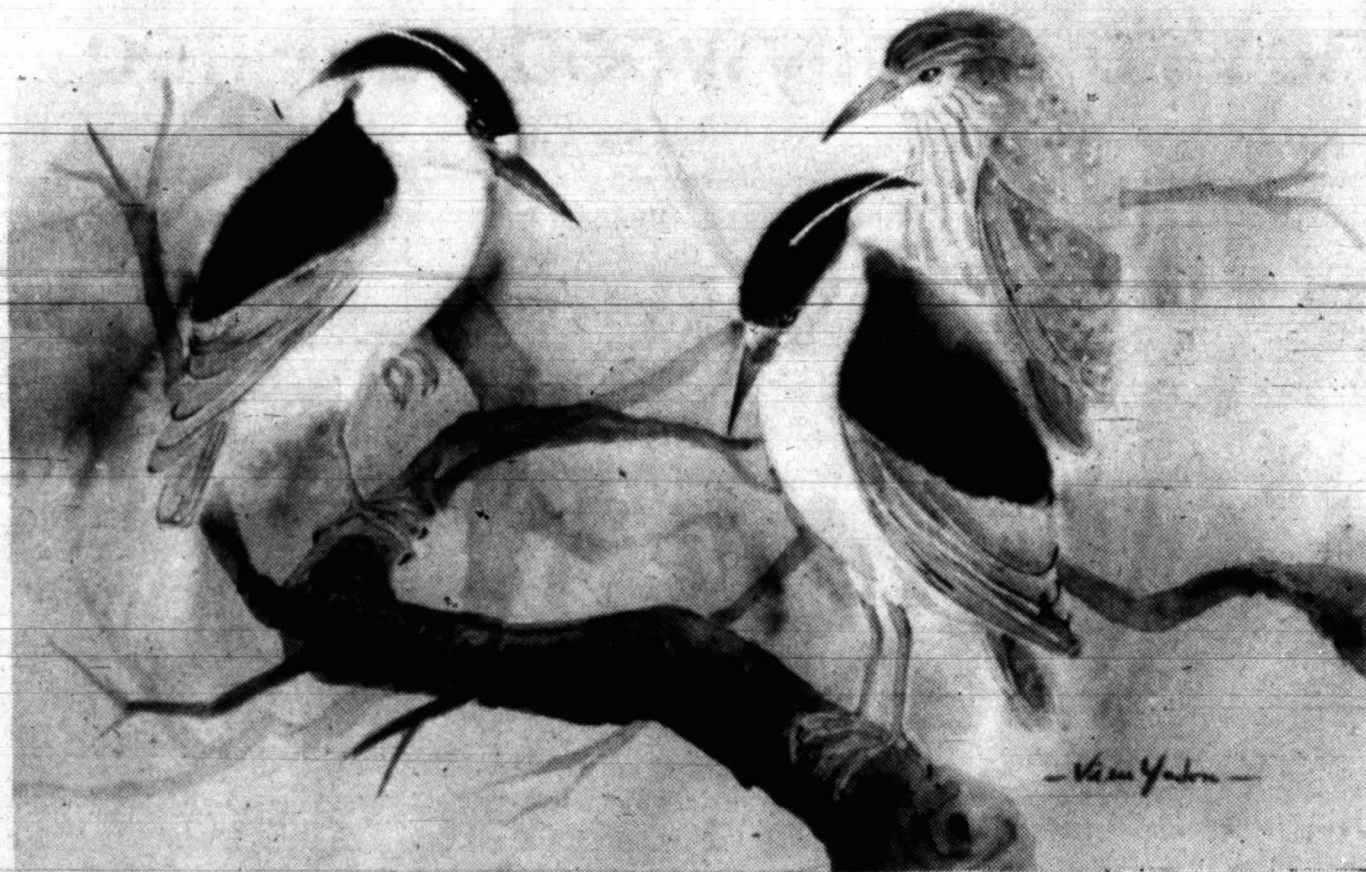
Probably the most unseen detail of this production is the speech direction of

Barbara West. Her own extensive background in acting and directing has helped make the various performances in "Taming of the Shrew" even and consistent, no small task.

The annual staging of one

of Shakespeare's plays by this group is always anticipated eagerly, and they have not disappointed us. Carmelites know to dress warmly or take a light blanket, but visitors to the city should be forewarned.

"Taming of the Shrew" is entertaining and not to be missed. It is performed Thursday, Friday and Saturday nights through Aug. 23. "Curtain" is at 8:30 p.m., and there are no reserved seats.



"BLACK-CROWNED SPARROWS," a watercolor by Vern Yadon is among 25 paintings exhibited in the newly redecorated room of the Carmel Art Association galleries through Aug. 6. The CAA, located on Dolores near 6th, is open daily from 11 a.m. to 5 p.m.

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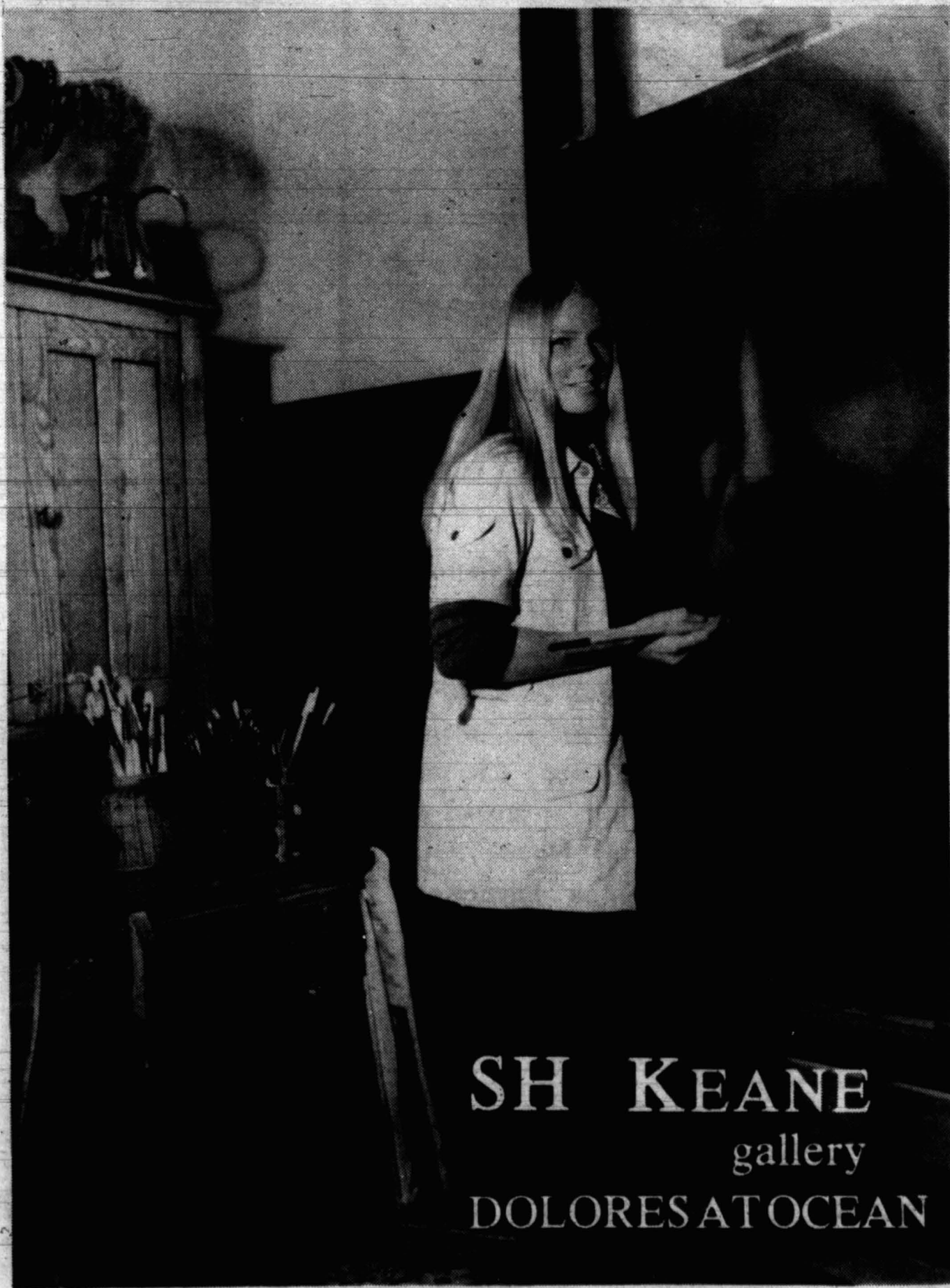
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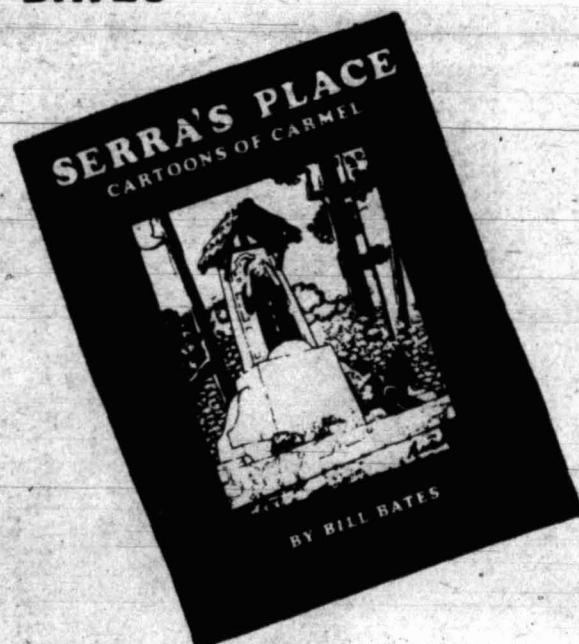
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## Dream Theatre - Hollywood revisited

By CHRIS KELLER

The golden era of the silver screen has come to Monterey.

Those fortunate enough to have attended the gala opening of the Dream Theatre on Prescott near Lighthouse found themselves walking through beveled glass doors into another world. It is a world of the 1930s, '40s and the imagination.

Lobby furnishings are a hint of the theatre beyond. Potted palms and curving love seats rest on plush flowered carpeting. The made-up faces of movie queens (definitely a notch higher than "starlets") gaze down from the walls.

The faces seemed to come alive when the audience sat down in the theatre opening night. Women in styles of the '30s moved down the aisles floating sheer white banners over the heads of the spec-

tators as a voice announced the beginning of "the dream."

The women with their classic features, deep red

lips and flowing gowns moved onto the stage where they danced, mugged and winked just the way movie queens used to on the old rolls of celluloid.

A singer in an immaculate white tuxedo crooned into the microphone as champagne was passed around to those reclining in "contour dream seats."

As a finale, a gold ball covered with tiny prisms lowered from the ceiling scattering slivers of tiny gold blazes of light across the stage and into the theatre.

The live entertainment portion of the dream finished and the movie began rolling. "The Gang's All here," a Busby Berkeley film in dazzling, tutti-frutti color, filled the screen as Carmen Miranda, a bevy of showgirls, giant strawberries and bananas dances across the screen.

Our hero was the polite, good-looking, good-natured American soldier who fell in love with the beautiful, but innocent, blond show girl.

The evening was a sure reminder that the 1960s have gone and been replaced with nostalgic '70s. If protest was a sign of the '60s, the Dream Theatre and its look backward to less turbulent decades is a sign of the '70s.

Dream Theater creators and owners Alan Weber, John Harris and Bruce Johnson have successfully accomplished exactly what they set out to one year ago.

"It's a combination of our interpretation of a 1930 movie palace. There are elements of art deco and art nouveau, plus things from the '70s," explained Weber.

The men are also owners of the 812 Cinema on Cannery Row.

"We thought what the area needed was an alternative theatre... We wanted to show films for the community that have unusual qualities, that are nonviolent, are full of fantasy and escape," he continued.

The architectural and interior design are also the work of the partners, plus close to thirty other local people who joined the project over the year.

A unique feature of the theatre are its seats, which are built very low to the ground with probably more leg room than any theatre in the country. They're built for reclining more than for sitting, and when correctly positioned one can gaze up at the ceiling which is partially covered by a beautiful art deco glass light in various hues of pinks, blues and violets.

Seats further back are a little more upright. In all there is seating for an audience of 180.

The stage area itself is outlined in curlicue molding and draped in layers of heavy burgundy-colored velvet curtains.

Weber believes the type of projection equipment the theater uses offers the brightest picture in town, and the dazzling colors of "The Gang's All Here" seem to verify his statement.

He also believes that the sound system is the best on the west coast.

"This is a theatre where people can escape their problems. Here they can have an enlightening experience," said Weber.

The cost of admission is \$3 per person. The next film to be shown will be "Robin Hood" starring Errol Flynn.

## K-WAV Classical Music Highlights (96.9 FM)

Monday, Aug. 4  
 Hindemith - Mathis der Maler Symphony - LSO  
 Horenstein (9:10 p.m.)

Tuesday, Aug. 5  
 Sibelius - Symphony 5  
 Bournemouth SO-Berglund

Wednesday, Aug. 6  
 Strauss - Death and Transfiguration - LSO  
 Horenstein (9:35 p.m.)

Thursday, Aug. 7  
 Handel - Water Music Suites - New York Phil-Boulez (9 p.m.)

Friday, Aug. 8  
 Saint-Saens Symphony in A-FNRO-Martinon (9:05 p.m.)

Sunday, Aug. 10  
 Massenet La Navarraise - Popp, s; Vanzo, Senechal, t; Souzay, br; Ambrosian Chorus; London SO-de Almeida (8 p.m.)

Monday, Aug. 11  
 Ippolitov-Ivanov - Caucasian Sketches - Moscow (9:35 p.m.)

Tuesday, Aug. 12  
 Schubert - Symphony 3-Berlin Philharmonic-Maazel (9:05 p.m.)

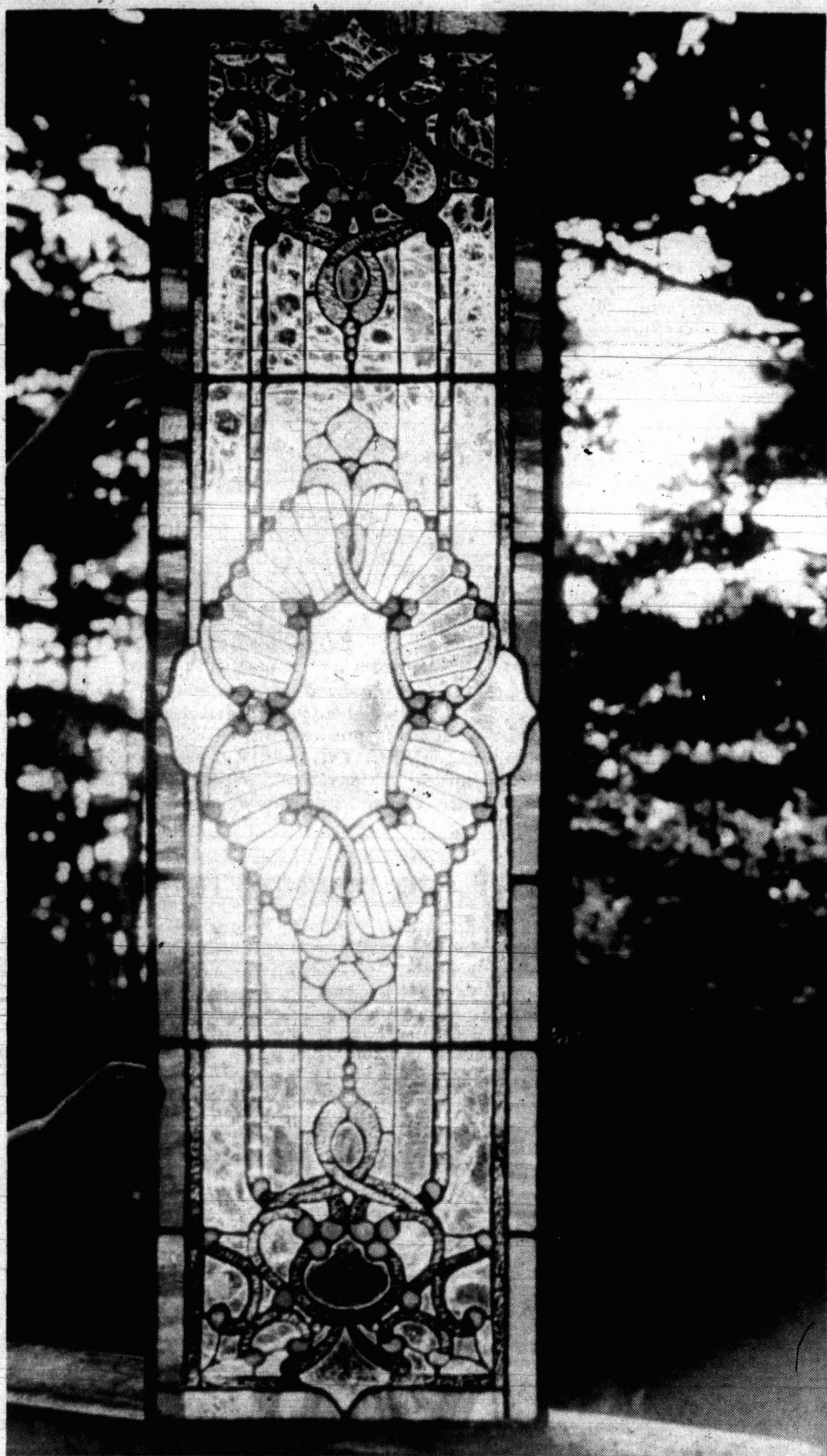
Wednesday, Aug. 13  
 Smetana - Bartered Bride Overture and Dances - New York Philharmonic Orchestra-Bernstein (8 p.m.)

Thursday, Aug. 14  
 Goldmark - Violin Concerto Milstein, violin; Philharmonia Orchestra-Blech (8:50 p.m.)



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## More Gabreal Franklin

Continued from page 9

ed it, Tiffany was very secretive with these formulas."

Tiffany glass has not been produced for many years, but Gabreal believes Lewis' formulas are now the property of Corning Glass where they are locked away in a safe somewhere. He's made some attempt to track them down but has been unsuccessful.

Ultimately Gabreal would like to form his own glass.

"I'd have to build my own furnaces, but there's nothing more ideal in making stained glass windows than forming your own

glass. Cutting patterns from sheets of glass can be very restrictive," he says.

But until the day he sets up his kilns he will continue to work on better and better windows.

"Each time I build a window I want to make a better window."

His next project is a design involving the mythical horse, Pegasus. He won't talk about the project following that, but promises it will be one of the most unusual feats of stained glass the world has ever seen.

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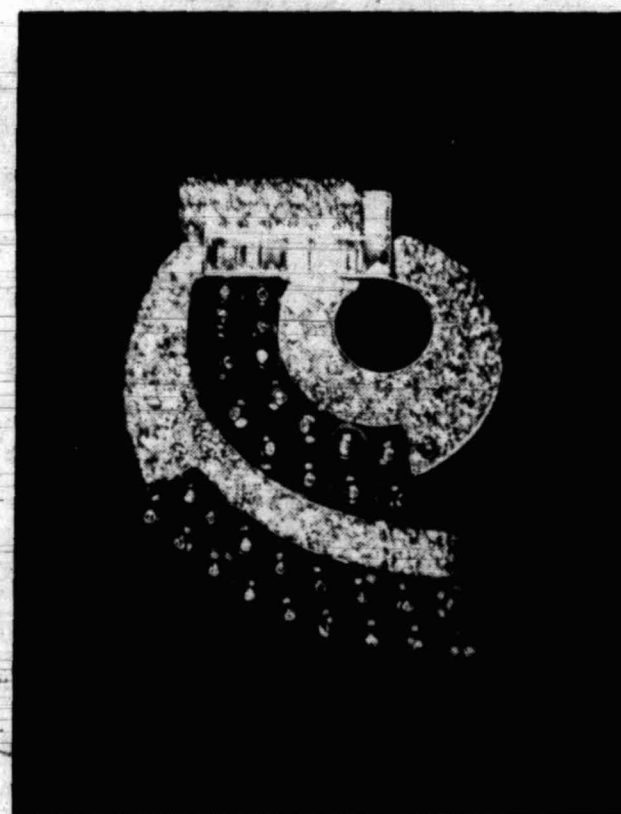


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## op. cit.

**THE KILLER ANGELS** by Michael Shaara (Ballantine \$1.95)

Shaara's book is something else again. The omniscient narrator makes way here for seven viewpoints alternating mostly between Union and Confederate officers preparing to confront one another, then fighting, at Gettysburg. They remember old allegiances and resentments, make their estimates of abilities and of the chances for victory; and they suffer confusion, mutilation and death. Shaara cleverly uses a dotty English observer—one of Victoria's Coldstream Guards—as a stand-in for the modern and non-military reader. And he achieves his purpose: he lets us "BE there, to know what the weather was like, what men's faces looked like." It's a satisfying book with a foreword and an afterword and, within this old-fashioned framework, a stunningly contemporary treatment of the decisive battle of the Civil War. Winner of the 1975 Pulitzer Prize for fiction.

—Richard Webster

**PRAISE THE HUMAN SEASON** by Don Robertson (Ballantine \$1.95)

Having survived a couple of heart attacks, a retired English teacher and track coach rebels against his wife's imminent death from cancer. Extricating her from her rhubarb plants, her photos of dead children, her TV soap operas, Howard Amberson sets out with Anne and with their elderly cat to try to understand the "apparatus" of life. They wander slowly through their corner of Ohio; as they wander Howard nightly, secretly, writes in a ledger. And from layer upon layer of incidents he constructs a collage which is a convincing record of life as it might've been in a small Midwestern town.

—Richard Webster



MICHAEL REYNOLDS, Rudolphe Proctor, and Tina Paradiso portray missionary workers singing to save "Timid Freida" from the clutches of the evil world in Community Theatre's summer musical, **JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS**. Curtain time is 8 p.m. every Thursday, Friday, and Saturday in Room 20 of Carmel's Sunset Center. Reservations are recommended, call 624-2669.

## NPS to present fairy tale

The Naval Postgraduate School (NPS) Little Theater will present Ruth Newton's "JACK AND THE GIANT" on August 9 and 10 at 2 p.m. in King Hall on the NPS campus. Admission is .50 cents. Howard Lewit will be directing this first summer show with Virginia Liday co-directing. Cathy Gazarek is producer, assisted by Mary Lou Pilnick, co-producer.

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# THE MUSIC CORNER

By IRVING W. GREENBERG

## NEW RECORDINGS

**RAMEAU: BALLET MUSIC FOR "LES FETES D'HEBE"**  
(The English Chamber Orchestra conducted by Raymond Leppard — Angel S-37105).

The opera-ballet was a peculiar French entertainment conceived at a time when the fortunes of France were beginning to fall; it was, in reality, a reaction against the overly serious five-act opera which had formerly dominated the French musical stage. Dancing had always played a part in the operas, and now it emerged as an equal partner. In general, therefore, a new lightness and cheerfulness pervaded these new pieces. Their structure, too, differed from the opera, and assumed many of the features of the masque. After a prologue, which set the general premises, there followed a number of entrees, each of which told a separate story in dance, mime and song, loosely connected to the main title of the work.

The triviality of the conception often bore no relationship to the enormous skill and inspiration that composers like Rameau contributed to these works. His "Les Fetes d'Hebe" if 1739 is among his finest works written at a level of musical inspiration he rarely, if ever, surpassed. Artificiality of subject is entirely transcended by music of such quality that the whole is translated into the level of a masterpiece. In this recording, the excerpts from "Les Fetes d'Hebe" are not arranged in dramatic order, but in a manner so as to provide a satisfactory musical sequence.

Raymond Leppard is one of the outstanding conductors and interpreters of Baroque music, and he leads the English Chamber Orchestra in a reading of these excerpts that has an aura of transcendental musical delineation, with a conceptual and thematically viable rendition. Brilliance of execution, tonal incandescence and interpretive acumen are clearly an unmistakable evident in great measure. With vigor and a keen sense of distinctive assertion, this work comes through in all of its impeccable beauty.

The Ambrosian Singers and Ursula Connors, the soprano, make their contribution to this marvellous performance of this work, by their expressive, and intonative singing.

The surfaces are exquisite; the sound is persuasively sonorous. This disc is highly recommended not only because it is the only recording of this work available, but also because of the magnificence of the vocal and instrumental forces involved.


**J.S. BACH: COMPLETE WORKS FOR SOLO FLUTE** (Jean-Pierre Rampal, flute-Robert Veyron-Lacroix, harpsichord — RCA-CRL3-5820 — 3 discs).

There are four sonatas for flute and harpsichord performed (in G minor, BWV 1020; in B minor, BWV 1030; in E flat, BWV 1031; and in A major, BWV 1032). The one in A major has only the expressive largo e dolce and the lively finale printed in the ordinary editions; the Bach Gesellschaft, however, supplies what is left of the fine first movement complete, except for the loss of 40 or 50 bars of the only manuscript. The E flat sonata is a comparatively slight work, no doubt of a very early date; the charming siciliano, which forms its central section, has become familiar in a modernized version for the violin. The B minor sonata is laid out in four large movements and it is also musically the most spacious and most mature of these four, ranking indeed with the best. Particularly noteworthy is the second movement (largo e dolce), an extended flow of floridly beautiful tonality. The Sonata in G minor is the earliest work in this collection, bearing all the marks of a youthful composer. It is like a first version of the slow movement for two violins and strings.

The three sonatas for flute and continuo (C major, BWV 1033; E minor, BWV 1034; and E major, BWV 1035) are all slender works, whole texture is mature and whose material is graceful. The last movement of the C major has one feature of much interest — here Bach rates flow and interest as such far above pedantic rigidity of part-writing.

The Partita in A minor for solo flute, BWV 1013, contains passages of highly demanding virtuosity, the four movements all being based on dance rhythms. This sonata is a demonstration of Bach's ability to write true polyphonic music for a single-melody instrument. The Partita in C minor for flute and continuo, BWV 997, has come down in a

Continued on page 16

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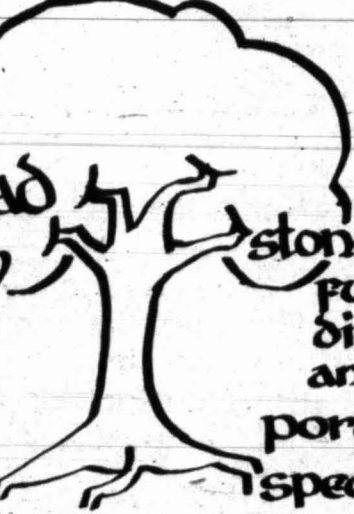
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Steve Hawk, *Monterey Peninsula Herald*

"Club Pompeii ... a blend of color, shape, movement and sound, can have an impressive effect. If the hostesses in the Fan-Dango Ballroom are taxi dancers, Joan Medford must be the mack truck of the hoofers."

Leslie Johnson, *Carmel Pine Cone*

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Monterey Peninsula Review

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## More Music Corner

Continued from page 15

manuscript copy made by C.P.E. Bach. It has an opening Prelude, a Fugue, chromatic in character, a Sarabande, whose theme resembles that of the closing chorus in the St. Matthew Passion, and a Gigue, which includes a Double.

The Sonata in G minor for two Flutes and Continuo, BWV 1039, exists in two other versions, one for viola da gamba and harpsichord; and another for a keyboard instrument with pedals. This version for two flutes is rather primitive, Bach adopting here the musical scheme of the Italian sonata da chiesa (Church sonata) in four movements, slow-fast-slow-fast. It is a highly expressible piece, pastoral in feeling, with an open-air quality.

The Trio Sonata in G for flute, violin, and continuo, BWV 1038, presents certain difficulties. Two other compositions on the same bass are known: a sonata, also in G, BWV 1021, for violin and continuo by Bach, and a sonata in F for violin and harpsichord, of doubtful authenticity. However, the breadth and style of the opening Largo and the melodic beauty of the Adagio are much more characteristic of Bach than even of his most gifted pupils, to whom it has sometimes been attributed.

Jean-Pierre Rampal is unquestionably one of the world's greatest flautists, and his harpsichord partner, Robert Veyron-Lacroix, is a most sensitive and proficient harpsichordist. Together they form an unbeatable combination, and in addition, given their intimate orientation to Bach's idiom, they play all these works with an impeccable refinement, a luminous technical bravura, and a highly authoritative interpretation and rendition. In addition, the breath control exhibited by Rampal is simply staggering and almost unbelievable, particular in the sonata for solo flute.

The other soloists, Jordi Savall, viola da gamba; Robert Gendre, violin; and Alain Marion, second flute, are all musicians of exceptional talents, and they coalesce with Rampal and Veyron-Lacroix in a complete and balanced ensemble.

This set of three records are all new recordings of these works, drawn from the classic French Erato Collection, acquired by RCA; the surfaces are superb; the sound is fantastically alive. It is most highly recommended, not only for its completeness, but also for its impeccable musicianship.

**STOKOWSKI CONDUCTS BACH — THE GREAT TRANSCRIPTIONS** (London Symphony Orchestra conducted by Leopold Stokowski — RCA ARL1-0880.)

Stokowski enlarges the existing orchestral repertoire by

these transcriptions of works by Johann Sebastian Bach, and augmenting them to suit the very special qualities of the orchestra. On this disc are to be found transcriptions of the following: Chaconne (from the Partita No. 2 in D minor for Solo Violin); Preludio (from Partita No. 3 in E major for Solo Violin); The chorale melody "Ein feste Burg" (set to Psalm 46 by Martin Luther); Aria (from Orchestral Suite No. 3 in D); the "Little" Fugue in G minor (one of the most delightful of Bach's organ works); Arioso (from the opening Sinfonia of Cantata No. 156); Sleepers Awake (from Cantata No. 140); and Komm, suesser Tod (from Bach's volume of seared songs "Musicalisches Gesangbuch").

Stokowski has long been known for his magnificent and highly compelling transcriptions of Bach's works, when he was the conductor of the famous Philadelphia Orchestra. His orchestration contrasts the strings and the woodwinds against the majestic and inspiring brass. He follows Bach's outlines to a most faithful degree, with sonorities and intonation reproduced on a grand scale, but each time without distorting the inspired utterance of the Leipzig Cantor. His delineation of the complexities of the counterpoint involved assumed thus a richer textural fabric, and the orchestral power and force gives them an impressive validity.

No kind of authenticity has been claimed for these transcriptions; as a matter of fact, they have been designated as "freely transcribed." Although some Bach purists have criticized Stokowski for dealing with Bach's works in this grandiose manner, still let it be noted that, by these orchestral transcriptions, he has brought a whole new and important listening public to the appreciation of the genius of Bach.

The surfaces are exquisite in their quietness; the sound is brilliant yet wonderfully suave and all-pervasive. This disc is highly recommended.

**BEETHOVEN: SYMPHONY NO. 3 in E FLAT ("EROICA"); CORIOLAN OVERTURE** (London Symphony Orchestra conducted by Leopold Stokowski — RCA ARL1-0600).

This work may well be said to usher in the Romantic era. It represents an altogether new approach to architectonic construction, orchestration, thematic development, and subjectivity of expression. It was the first symphony in which a poetic idea seized Beethoven, in which he aspired to make his music the voice of that idea. For this reason, his writing

had to acquire new scope and dimension. He originally planned his symphony as a tribute to Napoleon, when that dictator appeared to be a champion of human rights and freedom. But when Napoleon proved that he was motivated only by ambition and lust of power by proclaiming himself Emperor, Beethoven angrily changed his dedication to an unnamed hero, a hero of the spirit, a symbol of man's noblest aspirations. And it is such a hero who strides through the massive frame of this symphony. The second movement of this symphony is a funeral march, the first time in music that such a theme appears in a symphony, an eloquent threnody for a fallen hero.

The Coriolan Overture was inspired by a German play by Heinrich Josef von Collin. The main theme, in strings, portrays the hero, Coriolanus. The gentler traits of his personality are described in a secondary subject, a beautiful melody for strings. The stress of a hero's life is then dramatically unfolded in the development, while the hero's death is depicted in the coda.

This record presents Stokowski for the first time interpreting the above two Beethoven masterpieces. This he does with his impetuous and dynamic sublimity, his impeccable tonal distinction, and his consummate expressiveness and scholarly erudition.

From the opening chords of the first movement, forceful in their demand for attention, through the elegiac mourning of the second movement funeral march, to the contrapuntal joyousness of the scherzo, and the triumphant finale, this "Eroica" receives a rendition that achieves its purpose of supremacy and its message of triumphant individuality.

Equally effective is Stokowski's reading of the Coriolan Overture, again in the delineation of the supremacy of the individual above all else.

The London Symphony Orchestra plays with bright intonation, and with a wonderfully, fully-paced assertion, having a tonal sheen of luminous brilliance.

The surfaces are absolutely quiet; the sound is magnificent. This disc can be highly recommended, particularly for those who would savor the inherent charisma and mystique of Stokowski's interpretive genius.

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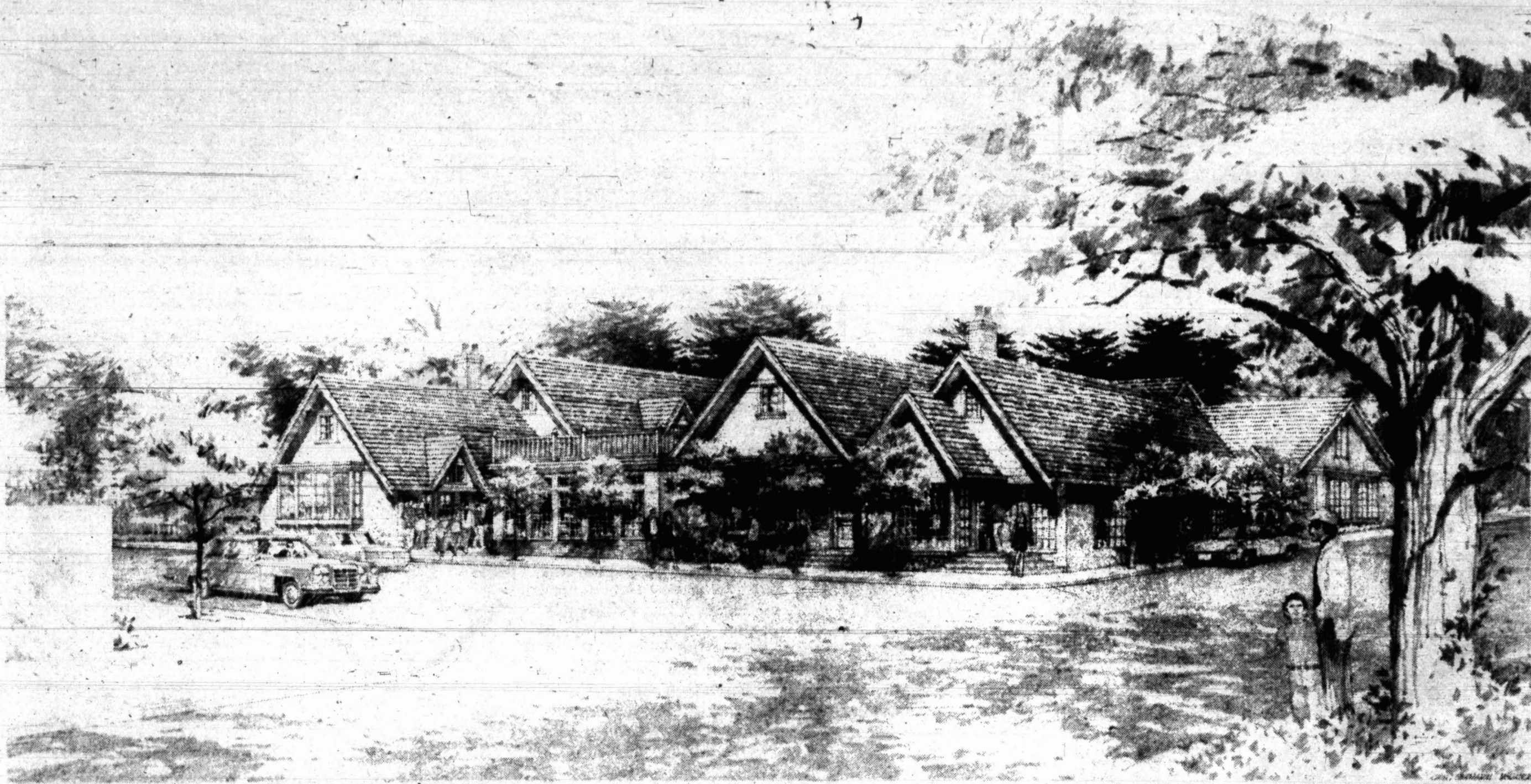



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A COMMERCIAL COMPLEX proposed for the northwest corner of Mission and 6th streets received design approval from the Planning Commission at its July 16 meeting. The complex will house seven shops, a restaurant and office space. Total floor space for the two-story structure will be approximately 7,000 square feet with an 8,000 square foot cellar area.

## Designs approved for 2 commercial developments

Design approval for two new commercial projects, a shopping complex and a motel, was granted by the Planning Commission at its July 16 meeting.

The two-story shopping complex planned for the northwest corner of Mission and 6th streets will house seven shops and a restaurant. The design conditionally approved is an amended version of a design rejected by the commission in May.

Plans submitted by

developer Craig McFarland in May proposed a roof elevation exceeding 30 feet and a total of 9,000 square feet of floor space. Plans were then rejected by the commission with objections to both the bulk and design of the structure. McFarland's project has been variously described as English medieval and tudor in style.

Planning Director Robert Griggs estimates the average roof height of the new design at 28 feet. McFarland also eliminated

approximately 2,000 of the originally proposed 3,000 square feet of second level floor space, according to Griggs.

The proposed structure's ground level would cover 75 per cent of the 80 by 100 foot corner lot area. A cellar beneath the building, designed for parking and storage, is currently planned for full coverage of the 8,000 square foot area. Final approval of the cellar area is pending.

The project design was

approved conditionally awaiting submittal of a full landscaping plan; colors; exterior lighting plan; and a check on compliance of the west end of the structure with fire and building codes.

Commissioner Henry Hill was the lone dissenter, voicing serious criticism of the project. Hill referred to the proposed structure's design as "bogus, pseudo" and suggested it be rejected because, "The basic thing has not changed at all." Hill felt the complex to be out of

character with the area and the "importation of something foreign."

Commissioner David Hughes said it was not the same project since the third floor "feeling" and much of the second level floor space had been eliminated.

Carmel Oaks Inn, a 13-unit motel proposed for the west side of Junipero between 7th and 8th streets, received design approval after brief discussion. Overall concept for the motel had already been approved by the

commission and only specific design approval was necessary.

The commission upheld design approval for the residence of Mr. and Mrs. Frank Perkins on Lincoln between 9th and 10th streets.

The Perkins' had proposed plans for raising their existing residence and adding a second gable to the home in an effort to eliminate certain non-conforming aspects of the building.

Continued on page 28

## MIFS language program rates high with students

By CHRIS KELLER

Alex Kalistratov moved about the small dormitory room at RLS and poured a half-inch of straight vodka into everybody's cup.

"Now," he said, "you must drink it all down at once. Like this." With that the Russian professor downed his alcohol and waited for the rest of the students to try the same.

What was happening was a relaxed form of the same intensive instruction the students are learning in the ten-week Monterey Institute of Foreign Study's summer language program.

This year there are 13 language houses on the Monterey Peninsula, plus the facilities at Robert Louis Stevenson School. Five of the houses are in Carmel.

The goal of the program, now in its 21st year, is to immerse students so totally in a foreign language that they emerge ten weeks later

with a working knowledge of the language. This year French, German, Spanish, Russian, Japanese, Arabic, Chinese, and English as a second language are being offered.

RLS houses about 50 students who are studying either Arabic, Chinese, Japanese, or Russian. Students, resident counselors, and instructors are housed in the dormitories.

In Carmel there are two French houses, two Spanish houses, and a German house, the combined total of which serves 30 students.

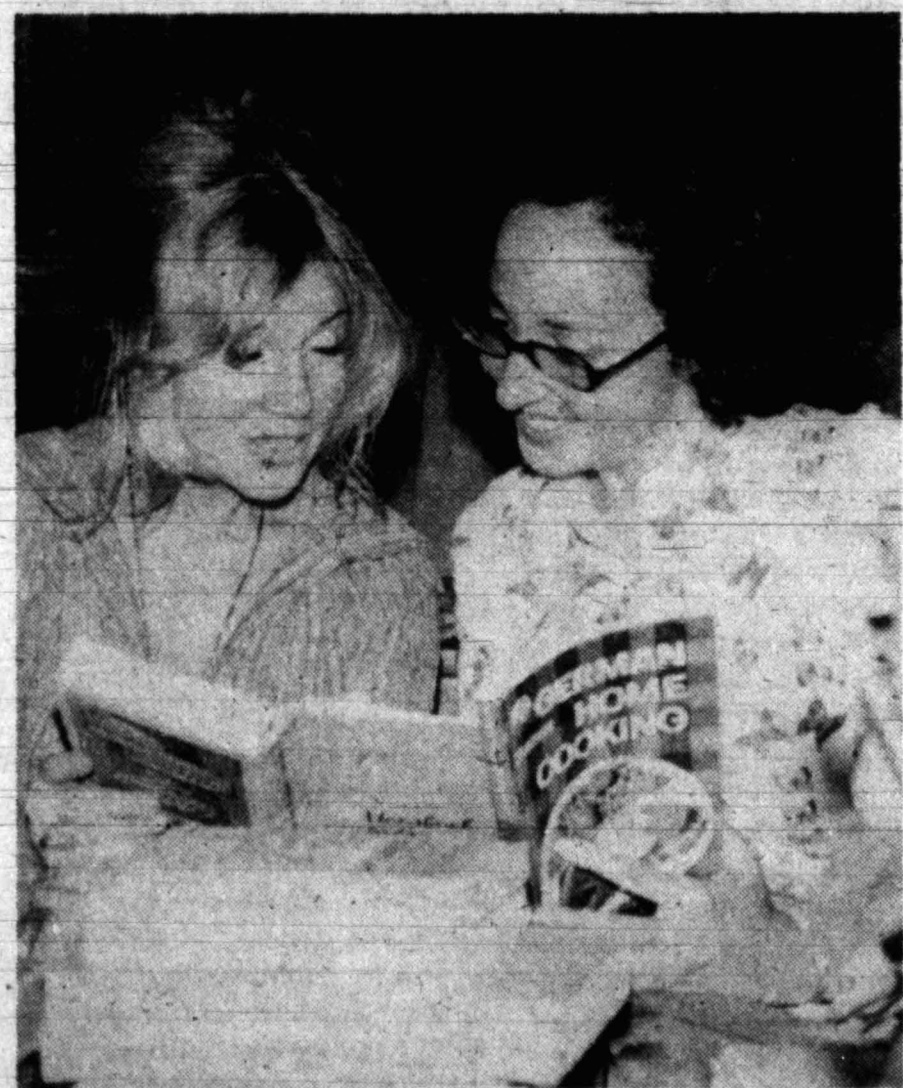
The students, whose ages vary from 16, the youngest, to 50, participate in the program for various reasons:

At RLS a recent Yale graduate is studying Japanese in order to work as an apprentice to a Japanese potter. Another, a Stanford graduate wants to go to Japan to study kendo, a Japanese style of fencing.

Still another, who is studying Russian, is doing graduate work at Stanford

University in neuropsychology and will leave in

Continued on page 29



POURING OVER A German cookbook are Libby Meyers (R) and German instructor Brigitte Labrentz.



DINING IN THE cafeteria at Robert Louis Stevenson school is an exercise in Russian for Marian Richards who is a student in the intensive summer language program offered at MIFS. Here discussing roast beef in Russian with her is Russian instructor Alex Kalistratov.



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## Carmel life

Chris Keller, editor

### Deas-Huston wed

Elizabeth Allison Deas and Kit Paul Huston, both of Carmel, were married in St. John's Chapel July 5.

The bride is the daughter of Mr. and Mrs. John Deas of Alameda, formerly of Carmel. She is a graduate of Carmel High School and attended Monterey Peninsula College.

The bridegroom is the son of Kathryn Huston of Carmel and Keith H. Huston of Salinas. He is also a Carmel High graduate and attended Monterey Peninsula College. He is presently a member of the U.S. Air Force.

The bride wore the same wedding dress her mother wore 25 years ago this month and she is the third generation to be married at St.

John's.

The dress is of slipper satin, chantilly lace and tulle. She carried a bouquet of white rose buds, stefanotis and baby's breath.

The bride was attended by her cousin, Kathy Dresser of Monterey, and Kris Huston, sister of the groom.

The groom's best man was Jim Monroe and ushers included Jerry Argus, Dennis Thelen, and Tony Crivello, all of Carmel.

The couple were married by the Rev. Jerome Politzer. Following the wedding a reception was held in the La Novia Room, U.S. Naval Postgraduate School. The couple honeymooned in Europe and make their new home in Ramstein, Germany.



MR. AND MRS.  
CHARLES SCHETTER

### Dunkel-Schetter wed

Christine Anne Dunkel and Charles Otto Schetter were married June 14 at the Antioch Lutheran Church, Farmington Hills, Connecticut.

The bride is the daughter of Mr. and Mrs. James B. Dunkel Jr. of Farmington Hills. The bridegroom is the son of Mrs. Lucille Schetter of Port Angeles, Washington, and Gardner Schetter of Carmel.

Maid of honor was Jane A. Dunkel of Farmington Hills, sister of the bride. Bridesmaids were Helen E. Ditto of Tuscon and Joanne H. Allport of Farmington, Connecticut.

Best man was David Schetter of Irvine, brother of the bridegroom. Ushers were Dennet Hutchinson of Rugby, N.D.; John Bradley

of Carmel, Glen Harnish of Carmel, and James B. Dunkel III of Farmington Hills.

The bride attended Royal Oak Kimball High School and was graduated from North Farmington High School. She is a 1974 cum laude graduate from Connecticut College, New London, and is a research assistant to a psychologist at Harvard University.

Charles Schetter is a magna cum laude graduate from Dartmouth College, and attends the Amos Tuck Graduate School of Business Administration at Dartmouth.

Following a honeymoon in Europe the couple plans to return to Hanover where they will reside.

### Wine, food society enjoys Italian meal

The International Food and Wine Society of the Monterey Peninsula wine and dined Tuesday at Raffaello's in Carmel.

The dinner was hosted by Mr. and Mrs. Charles Kramer who opened their home beforehand for champagne.

The restaurant was open only to members of the society who indulged in what was termed "a gastronomic elegance of the Italian renaissance."

Special guests for the evening were Dr. Richard Peterson and Gerald Asher

of the new Monterey Vineyards in the Salinas valley.

### Middle School earns trophy

Carmel Middle School holds a trophy for earning the most money in a cyclathon to benefit the American Heart Association Central Mission Trails Chapter.

Riders rode under the sponsorship of community members who obligated themselves financially at a pre-determined rate per mile. A number of local school participated.

#### WANGOE

Mr. and Mrs. Peter J. Wangoe of Carmel recently purchased the Moore Motel in Friday Harbor, Washington. The couple have purchased the motel from Mr. and Mrs. Morris McKnight. The Wangoes will change the motel's name to Friday Harbor Motor Inn.

#### BRAZELL

Dr. Mary Josephine Brazell, a teacher at Middle School, has been selected as an Outstanding Secondary Educator of America for 1975. Outstanding Secondary Educators of America is an annual awards program honoring distinguished men and women in the field of secondary education. These educators are now in competition for one of the five national Outstanding Secondary Educators of the Year Awards. Each national winner will receive a \$500 unrestricted grant and an award certificate commemorating their selection.

#### LIMOV SMITH

Karen Limov and Ginny Anne Smith of Carmel earned placement on the 1975 spring semester Honor List at Cal State University, Chico.

#### DECAMP

Colonel C.A. DeCamp celebrated his 91st birthday July 18. A group of close friends met at the Naval Post Graduate School for dinner and later sang patriotic songs. The occasion was unique in that Col.

DeCamp gave instead of receiving gifts.

#### CAL POLY HONOR LIST

Seven students from the Carmel area are included on the Dean's List for scholastic achievement during the spring quarter at California Polytechnic State University at San Luis Obispo. They are Carolyn Beach, Theodore Buck, Rita Cappelli, John Criddle, and Elizabeth Darch all of Carmel. In addition Geoffrey Ohlson of Big Sur and Marsha Wilsey of Carmel Valley are included.

#### FREITAG

Here for the month of July on a visit from Holland, is Mrs. Emilia Freitag, of Soest. She is the guest of Mrs. Julian von Meier, who has been a frequent visitor at Miss Freitag's home during several trips to Europe. Mrs. Freitag is a history professor at a "gymnasium-athenium," similar to our junior colleges.

#### MUSIC WORKSHOP

Local Carmel students participating in the Carmel Bach Festival-Lyceum Summer Music Workshop program are Leslie Robinson, David Dally, Donald Dally, Al Hebert, Sue Morris, Theresa Thomas, Karen Weitzman, and Leora Weitzman.

#### BABIES

Mr. and Mrs. William Lawson, Jr. of Carmel are proud parents of a baby girl, Marie Ann, born July 6.



# Carmel charivari

By PAUL SIDONE

## Apollo and the Cosmonauts

I must say that the meeting in space of the Apollo and Soyuz as we saw it, left much to be desired in spectacle, significance and style. A handshake in space between the American and Russian captains might be good public relations but it seemed a quite astronomically expensive way of fostering good relations between the two super powers.

How dull the meeting was can be gauged by the technical exchange of courtesies between the two super-technologists. "How is your booster motors working, Alexei?" "Fine, and how are your retro-active rockets firing, Tom?" "You know the kind of 'fuel-ish' arcane dialogue between men about space under the direction of the National Space Agency.

N.A.S.A., staffed by German rocket scientists and unimaginative space technologists, simply does not have the good old American know-how for the choreographing of such an epic saraband to the seventies as the two world's super powers visiting each other in space.

This simply cried out for Hollywood!

What millions of TV viewers should have seen was not the sterile and boring docking of the two space ships but a song and dance spectacular. As soon as the U.S. astronauts and Russian cosmonauts shake hands, the camera pans to the splashdown of the interlocked Apollo-Soyuz in New York harbor. Alighting on the dock, the U.S. and Soviet heroes are greeted by two converging lines of high-kicking chorus girls, revealing to their guest the delights of a free society and singing, 'The Fleet's in Port Again.'

The Soviet spacemen, carried away by their reception and by the bevy of Hollywood's choicest starlets, decide that this beats walking on air and defect on the spot, thus giving to the West a propaganda 'tour de force' of considerable magnitude.

But neither the way that Hollywood might have handled the space link-up, nor the way it was televised was the true picture. It was somewhere in between. Instead of the hosts taking visitors on tours of their respective crafts, displaying family pictures, sharing meals and exchanging platitudes that were as empty as the space from which so many benefits for mankind were to accrue, this is what really happened.

When the link-up between the two spacecraft was finally effected, an altercation ensued between Stafford and Leonov, as to who should open their connecting hatch first.

"Open up," yelled Stafford.

"You open up first," returned Leonov.

"Ours is bigger," roared Stafford.

"But ours is better," replied the Russian.

"If you don't hurry, we'll turn on our rockets and shake your Soyuz until your teeth rattle."

"Do that and we'll turn on our more powerful engines and tow you back with us to Tadzhikistan."

"OK, then we'll open them up together when I count to three," compromised Slayton.

"Agreed but no deviationism," warned Leonov.

As soon as the Soyuz's hatch cover was opened, Stafford threw in a stink bomb and promptly closed the hatch again. It wasn't bad reception that caused the hazy TV picture of the historic handshake, it was the stink pot fumes.

Finally the astronauts opened up again, protesting to the cosmonauts that this was just their American sense of humor. Leonov said that he didn't think much of capitalist humor or chivalry for that matter, considering that they had a lady on board who was not used to such gentlemanly horseplay.

This news staggered the Americans who had no idea that Valeri was a female, though on reflection, they admitted that they should have known by the name. Their chivalry was aroused however when Valeri was presented to them. She was a beautiful blonde Venus and Brand was not slow to tell her so.

"My stellar seraph," cooed Vance, making advances.

"My Apollo astronaut," breathed Valeri. Their attraction was both mutual and electro-magnetic.

On this convivial note, for the next three or four hours that the spacecraft were docked together, the bourbon and the vodka were brought out, the crewmen got sloshed to the eyebrows, and Valeri and Vance fell in love. However when the two lovers announced their intention to go for a walk along the Milky Way, the two captains sobered up sufficiently to protest that moonlight promenades were not on the agenda. However Vance by this time was a man with his blood up and vine leaves more or less in his hair. Daring where Engels fear to tread, he declared that he was going to elope with his cuddly cosmonaut; whereupon Valeri gave notice that she was going to defect from Mother Russia to Uncle Sam. They sealed their troth with the first kiss in outer space, which made the handshake seen by earth's TV audience small beer in comparison — indeed the energy released by their earthy passion melted the insulation around one of the fuel tanks, causing a momentary fire hazard.

Of course the cosmonaut captain, Leonov, was most upset and chagrined that the American should so easily seduce one of the Soviet's gifted scientists and heroines and cause her to defect to the decadent West. His remonstrations proving futile, he finally forbade Valeri to go to any further and ordered her back to the Soyuz and to be ready to be cast off.

At this point Stafford, the U.S. space commander in the democratic tradition of his country, commanded, "Let the girl decide for herself."

So before the maiden in her chariot pleaded her two lovers, her mortal colleague and her God-like Apollo, just like out of a Greek myth. Her fellow countryman could promise her a place in the Pantheon of Soviet heroes, a plaque on the wall of the Moscow subway, and a season ticket to the Bolshoi ballet.

Then Vance spoke. He could offer her nothing but love; he could appeal to nothing but her pity for one to whom her beauty was the light of the world. Apart from that, a mortgage on a ranch style bungalow in Houston, her own credit cards, and her picture in the front of Time, were too profane for consideration.

As she spoke, she stretched out her hand to Vance, signifying her choice. Both the U.S. and U.S.S.R. captains reiterated the impossibility of such a union. Nothing was greater than the new era for mankind that their historic mission was ushering in — new worlds, new materials, new discoveries...

At this, to prove that the space link-up was a miniscule addition to the sum of human happiness, Vance and Valeri enfolded each other in their arms and stepped out of the escape hatch into space, love triumphing over both capitalist and communist worlds.

Today, when astronomers are checking the number of satellites circling the earth, they will see a new one, Valeri and Vance forging their orbital wedding ring around the world.

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## Chris Comments

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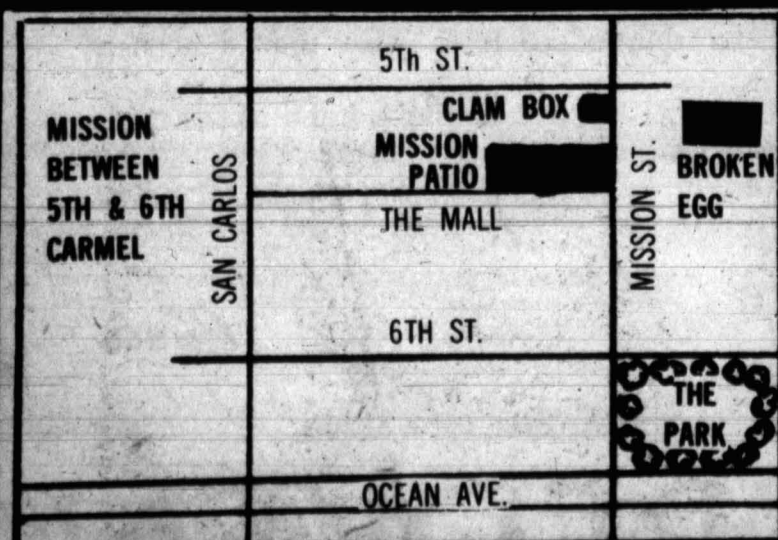
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CARMEL MISSION in 1914. (photo from the Pat Hathaway collection)

# REMEMBER WHEN?

## 50 YEARS AGO:

From the Pine Cone  
Aug. 8, 1925  
By VALENTINE PORTER

I love Forest Theater plays and I love to be in them. Of all the plays I've either seen or been in I think Rip Van Winkle is one of the best. Perry Newberry is producing it, and we all like him ever so much, because he is so nice and so funny. Everybody in it is happy, and everybody outside of it, too, will be happy when they see it. Everybody's going to laugh at Ralph Geddes in Act I, when he tells his wife, Gretchen, about the rabbit "feeding mit the grass" and "his little tail was stickin' up... so."

There's nobody really grown up in the cast except Austin James, who plays Derrick Von Beekman. The very tiniest villagers are Jane Hopper and Jimmy Blackman. Jimmy is also one of Hendrick Hudson's pirate crew, who is the gnome in Act II. I am Hendrick Vedder in Act I, and Meenie that I play with is Katherine Blackman.

## 25 YEARS AGO:

From the Pine Cone  
July 28, 1950  
"No more liquor stores!" was the cry of City Council and local organizations this week, when the Board of Equalization announced receipt of an off-sale license transfer application for a location across the street from the Carmel Art Association Gallery.

Application is by A.C. Bigham, formerly in business at 337 Alvarado Street, Monterey. It calls for sale of all alcoholic packages goods.

According to City Attorney Thomas Perry, the City Council is filing an official protest with the Board of Equalization, and a public hearing is expected to be called within two weeks.

Meanwhile, private citizens and local businessmen were up in arms against another liquor license in a town that already has 29.

Carmel gave Freddy Martin and his concert dance orchestra a warm welcome Monday night, when the

well-known bandleader and recording artist played a Youth Center benefit program before a sold-out house at Sunset Auditorium.

Martin was introduced by Youth Center Maestro Fred Godwin, who was instrumental in bringing his musical friend to Carmel. Godwin told his audience of the band-leaders generous gesture in offering his services for the benefit show and for the dance which followed at Carmel High School.

## 10 YEARS AGO:

From the Pine Cone  
July 29, 1965

Proximity to patrons who will pay to occupy 600 off-street parking spaces is a prime consideration in choosing a site for a \$5.5 million cultural center, including a 1,200 seat theatre, 1,500 seat concert hall and an art museum, members of Arts Inc., told Sunset Commissioners on Monday night.

They also indicated that Carmel's Sunset center site best meets this requirement among several sites being considered by the non-profit organization, but any decision on Sunset depends on the interest in the Arts Inc. project expressed by the city and assurance that the paid parking will be approved.

Arts Inc. member Malcolm S. Millard told commissioners that revenue from the paid parking would be the economic base for operation of the multi-million dollar project. Kenneth Ehrman, another Arts Inc. member, upheld this statement and emphasized that any lease between the non-profit group and the city should specify that the paid parking be assured and that the city could veto development "up to a point." The point, he inferred, was aesthetic grounds.

A third Arts Inc. member, Will Shaw, showed commissioners a site utilization study which could be applied to the Sunset School site. This showed an art museum at the northerly end, with a concert hall between it and the theatre at the south. Underground parking was shown under the latter two facilities with surface parking at the Tenth Street end of the Sunset site. The plan also showed four plazas and an open foyer connecting the music and drama buildings.



## More Bach Festival

Continued from page 8

dulcet and the free style of the melody was in the tonality of the best elements of violin playing. Bess Karp accompanied him with steady, vivacious semi-quavers in the right hand and broken chords in the left — all in perfect balance, Mr. Canin being particularly cognizant in not overwhelming the harpsichord. The rich and bold Allegro with the violin in an impassioned assertion, and the harpsichord complementing the suave, sonorous violin, was in a most harmonious relationship. The gentle melody of the Adagio for the violin, with the harpsichord in triplets, led to a statement of elegance, refinement and interpretive erudition. The final Allegro was in a most rhapsodic vein with a perfect blending of the two instruments in a reading that resulted in technical bravura as well as rich and luxuriant beauty.

The Duo for Violin and Viola No. 1, K. 423 of W. A. Mozart in G major, with Stuart Canin, violin, and Myra Kestenbaum, viola, is a work that is strictly worked as the viola is an equal partner of the violin. The lovely exposition of the thematic material, particularly in the first and last movements, was a definitive exchange of musical parlance between the two voices. The gay, lively first theme of the Allegro, contrasted with the peaceful lyric second theme, had both soloists portrayed in an exquisite statement of conceptual virility and extroverted tonality. Almost antiphonal in their respective discourse, the playing was most articulate, and highly motivated with distinct clarity of tonal presentation. The spacious theme of the Adagio, varied with ornamentation in both voices, was finely-attuned, with a serene and peaceful evocation of the harmonic and rhythmic contours.

The agile Rondo, consisting of two episodes with modulatory characteristics, was performed by the dark-hued tone of the viola, and the more brilliant violin, with soaring musical figures, in unison. It was inordinately exquisite in its conception, interpretation and rendition. In all of the three movements, there was a perfectly balanced accord.

The Beethoven Sonata for Violin and Piano, Op. 12, No. 1 in D major, is almost Mozartian in its concept, except that the piano writing is more advanced and the piano-violin quality is more closely-knit. In this sonata, Stuart Canin was the violinist and Janet Guggenheim was the pianist. While Mozart's ideal was absolute beauty,

Beethoven's was characteristic beauty; the beauty of Mozart was soft-lined and fair-complexioned, while that of Beethoven was strongly marked and dark. These two soloists, in exposing the first Allegro movement, were consistently aware of the duality, constantly in amicable contention, now in alternation, now in combination. Elegance and refinement coupled with virility were the characteristics of their presentation. In the second movement, consisting of a theme and four variations, the continual expressive exchange between these variations was most pronouncedly pointed up. The theme is full of a simple feeling, with a tender exposition of the first two variations; of passion and strife in the third; and harmonic definition in the fourth one. This true duo was played with stylistic evocation and a musical concept of the highly ornamented version of the original melody of the theme. The final rondo was performed in a spirit of frank gaiety and animation and with an irresistible pulsation. This sonata may not be heroic Beethoven, but is already truly and unmistakably Beethoven, and so it was exposed by these two soloists.

This was a recital of elegant proportions, spirited, animated and truly impressive on every level of its musical implications.

### A CHARISMATIC "MISSION" CONCERT

The Carmel Mission Basilica, with its stark austerity and its impressive atmosphere, once more was the scene of the traditional Founders' Memorial Concert on Wednesday evening, July 17. This year, music that originated in St. Mark's Cathedral in Venice, was the featured program.

As has become traditional with previous "Mission" concerts, a certain amount of processional and ceremonial panoply took place preceding the actual performance. With the basilica interior in complete darkness, the cluster of candle lights at the altar lit one by one the stately march of the Chorus, robed, and carrying votive lights, two-by-two, entered from the rear, with Maestro Sandor Salgo bringing up the end as a lone figure in impressive garb. The stage was now completely set for the concert to start.

A Venetian School of Flemish and Italian composers was active in and around Venice from the early sixteenth well into the eighteenth century. It included such well-known composers as Andrea and Giovanni Gabrieli, Claudio

Monteverdi, Antonio Vivaldi, and Heinrich Schuetz, as well as others of lesser reknown. The stylistic characteristics of this School included chromaticism to a larger extent, freer use of modulations, broad masses of sound, polychoral treatment, antiphonal music, and the increased use of instruments to supplement vocalists.

The most dramatic and extensive work performed was the "Beatus Vir" of Antonio Vivaldi. This work, in nine parts, is a setting of Psalm 112, "Beatus Vir" (Blessed is the Man that Feareth the Lord"), and it was inserted in the Mass, just before the Kyrie and after the Introit, with a cognate theme. Due to its length, it does not seem logical to presume that it was intended for any sacerdotal use; it sounds more like a cantata to celebrate some secular occasion. The episodic nature of the work was immediately visible in the orchestral and vocal realization by the broad, fulsome repetitions by the Chorus of the first line of the Psalm. Again, the mood was firmly exposed as consistently up-beat, with the rhythmic and harmonic implications of the score, varying in the choral singing from a low-level plaint to an impassioned vocalization.

In this performance, the work was performed with double chorus and orchestra, with the resonant sound emerging and reverberating in the true spirit dictated by the ecclesiastical mores of that time. The singing was fervid, and highly emotionalized. Kenneth Ahrens at the organ continuo played in a sensitive and highly appealing manner. In the final chorus, antiphonal responses by a choral group in the rear balcony, conducted by Priscilla Salgo in a

very emphatic manner, militated against the choral group at the front altar to give a highly dramatic and impressive rendition. In the ending, all vocal and instrumental forces joined together in a mighty paean of invocation and supplication, rousing and ecstatic in its spiritual appeal.

Continued on page 24

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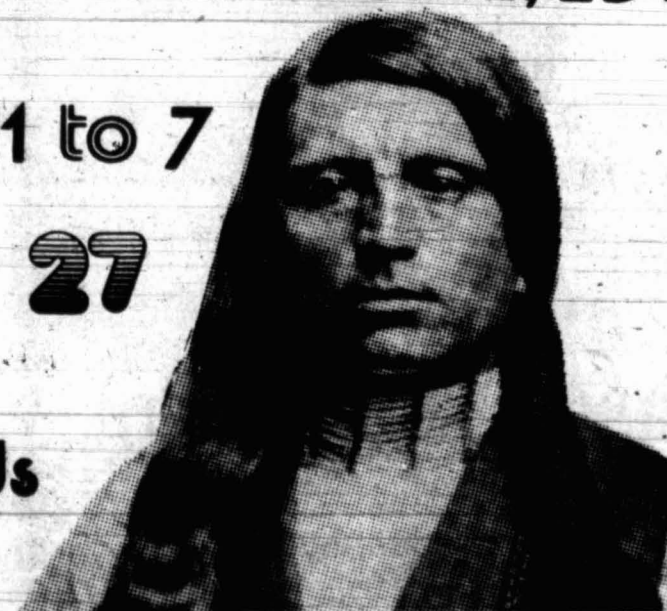
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## PARTY PLANS

# Picnic time is here again

By PHYLLIS JERVEY

Picnic time is here with mucho gusto. Whether in your patio, on a terrace or the beach, make it simple for everyone by preparing well in advance, keeping refrigerated until ready to serve. In case transport is necessary be sure to store in a reliable insulated cooler chest while en route. Such items as stuffed eggs or anything including mayonnaise need constant chilling.

One of my favorite picnic memories took place on the island of Haiti. Imagine a shady coconut palm grove, pure white powdery sands and transparent turquoise waters. The American colony gathered every Sunday afternoon at about five in time for a long refreshing swim before supper. The menu varied but there was always driftwood assembled by small native boys. Our specialty was the following:

Barbecued Lamb  
Baked Lima Beans U.S.A.  
Deviled Eggs Stuffed Tomatoes  
Avocado Mayonnaise  
Buttered Hard Rolls  
Coconut Macaroons  
Rum, Beer & Coffee

After indulging in crisp homemade plantain chips (that may now be purchased canned) and beaucoup rum and beer, came the most delicious lamb anyone has ever sampled. As often as possible, a whole side of American lamb would be obtained from some passing freighter. It was indeed a great treat as most of us had tired of stringy native beef and tripocal piglets.

First the lamb was rubbed with fresh lime juice, well salted & peppered, with papaya seeds to assure tenderness, then entwined on a sugar cane spit at a distance from the glowing fire.

This was brought slowly nearer so it would brown evenly. Drippings were caught in a pan & combined with the following sauce with which the lamb was constantly mopped using coconut fronds.

Haitian Barbeque Sauce: This was made at home and

brought to the beach site in mason jars. Mix 2 cups sauteed chopped onions & 4 minced garlic cloves. Add salt, vinegar, powdered ginger and allspice, celery seeds, a whif of cayenne, canned cut tomatoes, grated nutmeg. Mix well. Caramelize enough raw brown sugar to darken a quart of water spiked with native rum. Add the seasonings & bring to a boil. When cool add some more sugar to taste. This spicy combination was the invention of the sugar plantation's administrator whom we were visiting. Slice the flavorful lamb & serve on split hard rolls.

**Stuffed Tomatoes:** These are exceptional. For 14 large unpeeled tomatoes, centers removed (saved for other uses) make a mixture of 1 cup chopped canned ripe olives, 2 chopped hard cooked eggs, 1/2 cup chopped celery hearts and some broken cashews or other exotic nut meats. Salt lightly and stir together with mayonnaise to which a peeled mashed avocado is added. Sprinkle with paprika. Wrap each tomato loosely in a banana leaf. Here we would use plastic baggies but the effect is like an egg without salt.

Often on that enchanted island we would simply fry quite thick slices of cold baked ham in a large iron skillet over the grid. When the ham began to crisp at the edges it was drawn to one side of the pan. Dry mustard, brown sugar were added and the ham was turned in its natural fat then served on homemade cornbread. You see, there were many versatile cooks-with-cooks. That is, the madame instructed how, then either took a siesta at home or in the coral reef's enclosure. At all of these adventures we sang around the glowing coals. Native boys further entertained us with their Haitian songs and amusing jungle dances, reminding one of tom-toms and African magic. These were not make-believe, what with a full moon making its golden path across the deep-toned waters.

After this nostalgia it is slightly difficult to even think of food excepting for the coconut macaroons or a large fresh coconut cake relished by the American & Canadian bachelors of which happily there was a plentiful supply in Haiti. However, when the night breezes blew there weren't any flakes left.

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### NOTICE TO CREDITORS

NOTICE IS HEREBY GIVEN to the creditors of **CELLAR MASTERS, INC.**, a California corporation, Debtor, whose business address is the "Wine Merchants" premises at the Carmel Plaza Shopping Center, Corner of Ocean Street and Mission Street, Carmel, California, that a security interest is about to be granted to Carmel Plaza Associates, a partnership, Secured Party, whose business address is 2280 Powell Street, San Francisco, California, in property located at the "Wine Merchants" premises at the Carmel Plaza Shopping Center, located at the above location.

The property described in general as all furniture, fixtures, equipment and inventory used in the operation of the business at the "Wine Merchants" premises at the aforesaid location.

An executed Security Agreement will be delivered and the consideration for it paid on or after August 4, 1975 at 9 o'clock, A.M., at 2280 Powell Street, San Francisco, California.

So far as is known to Secured Parties, all business names and addresses used by the Debtor for the three (3) years last past, if different from the above, are: None.

DATED: July 16, 1975.

**CARMEL PLAZA ASSOCIATES,**

a partnership

By **DONALD M. CAHEN**

Its Agent

Secured Party

PC002



Notices of community events are solicited for the Calendar. Material submitted should be brief, typewritten and brought to the Pine Cone office no later than one week prior to desired publication date.

## Calendar

### INDIAN ARTS SHOW

A major show and sale of authentic American Indian Arts and Crafts has been scheduled for July 25-27 at the Monterey Fairgrounds. The Monterey Indian Arts Show and Sale will be open from 2 p.m. on Friday to 9 p.m. Saturday 11 a.m. to 9 p.m. and Sunday 11 a.m. to 7 p.m. More than 50 traders and craftsmen from throughout the western United States will be on hand to display their wares. Admission will be \$1.75 for adults; children under 12, 25 cents. Also on the program will be Indian dancers, and craftsmen demonstrating how they produce jewelry, beads, and rugs.

### WOMEN'S CONFERENCE

Mrs. Lloyd Morain of Carmel will present a report on the recent International Women's Conference held in Mexico City July 31 at 7:30 p.m. in the meeting room of the San Diego Savings and Loan building, Monterey. The talk is sponsored by the YWCA of the Monterey peninsula.

### ORGAN RECITAL

Carmel organist Derrien Symonds will participate in the summer concert series in San Francisco's Grace Cathedral. He will play an organ recital July 27 at 5 p.m. Symonds graduated from San Francisco State University with a B.M. and M.A. in music composition. He has studied organ with Robert Forbes, organist-choirmaster of All Saints Episcopal Church in Carmel, and Richard Purvis, organist emeritus of Grace Cathedral in San Francisco. Symonds is currently organist of First Church of Christ, Scientist in Carmel. The recital to be given at Grace Cathedral will feature works by Bach, Stanley, Greene, Franck, Rheinberger, Peeters and Purvis.

### MOW LUNCHEON

Meals on Wheels of the Monterey Peninsula serves a hot luncheon for senior citizens each Thursday at noon at the Pacific Grove Recreation Center at 585 Laurel Avenue, Pacific Grove. On July 24, Sam Farr, 5th district supervisor will be the special guest. Group meals are open to all senior citizens regardless of where they live. Reservations are not necessary. A \$1 donation is asked.

### CARMEL FOUNDATION

Dr. Iona Logie will speak about the island of Skye in Scotland July 30 at 2:30 in Diment Hall.

### ADVERTISEMENT FOR BIDS

Seperate sealed bids will be received by the Board of Trustees of the Carmel Unified School District for furnishing and installing Relocatable Classrooms and pavement at the Carmelo Elementary School, Carmel Valley, California. Bids will be received at the Office of the Superintendent of Schools, at the Central Office, at the Carmel Middle School Site, Carmel Valley Road, Carmel, California until August 1, 1975 at 3:00 P.M. and then at said office opened and read aloud.

Bids shall be presented on a form to be obtained from the office of Fred Keeble and George Rhoda, Architects, 135 Webster Street, Monterey, California.

The Information for Bidders, Form of Bid, Form of Contract, Plans and Specifications may be examined and/or obtained in the office of Fred Keeble and George Rhoda, Architects, located at 135 Webster Monterey, California.

The Owner reserves the right to waive any informalities and/or to reject any or all bids.

Each bid must be accompanied by cash, certified check of the Bidder, or a bid bond duly executed by the Bidder as principal and having as surety thereon a surety company approved by the Owner in the amount of ten percent (10) of the

bid.

The successful bidder shall be required to furnish a labor and material bond in the amount equal to fifty percent (50) of the Contract price and a faithful performance bond in an amount equal to one hundred percent (100) of the Contract price, said bonds to be secured from a surety company satisfactory to the Board of Trustees of the Carmel Unified School District.

Attention of bidders is particularly called to the requirements as to conditions of employment to be observed and minimum wage rates to be paid under the Contract. Minimum wage rates, as ascertained from the Secretary of Labor, currently prevailing in Monterey County, California, are required to be paid workmen, mechanics, and laborers employed directly upon the site of the work.

No bidder may withdraw his bid within thirty (30) days after the actual date of the opening thereof.

**THE BOARD OF TRUSTEES  
CARMEL UNIFIED  
SCHOOL DISTRICT**

BY: JAMES I. MILLER  
Clerk of the Board

Dates of Publication:  
July 17, 24, 1975.

### NSA MEETING

The Monterey Peninsula Chapter of the National Secretaries Association will hold its monthly meeting Tuesday, July 29, 7:30 p.m. at the Estrada Adobe on Tyler Street, Monterey. Mrs. Gallatin Powers, a long-time resident of the Monterey Peninsula, will be the guest speaker. Her topic will be entitled, "You Do Not Have to Die of Cancer." A question and answer period will follow Mrs. Powers' talk.

### CCAA MEETING

The Central Coast Art Association will hold its regular monthly meeting on Monday evening July 28 at 7:30, Sunset Center, Room 3. The public is invited to attend this meeting at which Jon Blanchette of Aptos will demonstrate his technique of painting in oils.

### HOUSEPARTY

Parents Without Partners will hold a Saturday Night Houseparty July 26 at 8:30 p.m. at 28 Ralston Drive, Monterey. Members \$1.50, guests \$2. Information, 375-1265.

### TM LECTURE

There will be a free public lecture on The Transcendental Meditation Program as taught by Maharishi Mahesh Yogi at San Diego Federal Savings July 29 at 7:30 p.m.

### GAMMA PHI BETA

Gamma Phi Beta Alumnae Chapter of Monterey County will hold their summer party on Sunday July 27, 5:30 p.m., at the Carmel home of Mrs. Dale Bystrom.

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## Cafe Cassis holds St. Tropez dinner

Appropriately outfitted in white trousers and shirts, white gowns, hats and dark glasses, about fifty people gathered at a private home for Cafe Cassis' seventh international dinner, "An Evening in St. Tropez."

Arlene Bernard, owner of the cafe, and a visiting chef from San Francisco, Larry Negri, were responsible for the magnificent Mediterranean buffet that took more than a week to prepare.

Guests met at Cafe Cassis where they were transported to the home of Rudi Procter, Richard White, and Mikel Harder in the Carmel Motoring Company's big red coaches.

Dinner included fresh crab, crayfish, planked salmon, both poached and barbecued, pate camembert and brie cheeses, and tabuli, a north African cous-cous dish.

A champagne punch was served at the cafe while guests gathered for the trip and French Colombard wine was served with dinner.

In the past year Cafe Cassis has featured an Indonesian dinner, a Greek dinner, and Salvador Dali dinner. In the near future the cafe plans a Sicilian dinner and an Italian Renaissance dinner. The dinners are open to any who wish to make reservations with Cafe Cassis.

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## More Bach Festival

Continued from page 21

The other two works performed that exhibited a tremendous vitality were both by Heinrich Schuetz. One was the "Cantabo Domino in vita mea," a motet for tenor, violin and continuo, with Gregory Wait as the tenor vocalist, Rosemary Waller and Mark Volkert, violins, and Kenneth Ahrens, organ continuo. Gregory Wait sang throughout this work with a fervent, devotional and declamatory style, displaying a vocalism that was most sensitive, resonant, and intensely radiant. The passion of the lyric line of the motet "I Will Sing to the Lord as long as I Live" was captured by Mr. Wait with an insistent and compelling assertion. The two violins and the organ accompanied Mr. Wait, complementing and supplementing him in a reading that resulted in great individuality and purpose.

The other work of Heinrich Schuetz was the "Fili mi Absalon," No. 13 of this composer's Symphoniae Sacrae, for Bass, Four Trombones and Organ Continuo.

In this performance, the incomparable Douglas Lawrence sang the bass part, the four trombonists were: Jack Bayes, Jerry Fallenberg, Donald Kennelly, and John Russell, with Kenneth Ahrens again officiating at the organ. In this work, Schuetz had created one of the most poignant elegies in the history of music. Douglas Lawrence, singing from the right pulpit, gave a concentrated expressiveness to this work, in the declamatory style of its provenance (also shared by the four trombones), which, rising, in a noble cantabile, penetrated with the most sonorous vocalism the dolorous, chromatic harmonies of the text. Although this was presented to produce a "closed form, with a return to the opening music, the ending died away with three last appeals "Absalon," in sorrowful resignation. The rather imposing "Sinfoniae," written in a solemn, imitative style, fulfilled the dramatic function, almost operatic in character. Each was sung by Mr. Lawrence, with the assistance of the four trombonists and the organist, in such a perfectly exquisite manner as to anticipate what was to follow, first by anticipating the music of "Fili mi" and second, by presaging the emotional atmosphere of the middle section. In short, everyone united in such a manner that Maestro Salgo was capable of delivering a reading of majesty and grandeur.

The "Musica dulci sono" by Cipriano de Rore; the "Kyrie Eleison" from the

Mass of Claudio Monteverdi, "In illo tempore;" and Andrea Gabrieli's "Quem vidistes pastores" (A Christmas Motet for eight-part double chorus) which preceded, was sung, a capella, by the Chorus, on a high pedal of zealous and devotional vocalism, with brilliance, finesse, and explicit vocalism.

The Giovanni Gabrieli "Canzona per sonar noni toni" for double string orchestra, was played by the orchestral group with fine and accented musical phrasing, and in a highly individualized and emotional manner — truly in the splendor of the Venetian Baroque.

Psalm 2 "Warum toben die Heiden" for four choirs by Heinrich Schuetz was exposed in a stimulating manner with qualities of fine intonation, articulation, and modulation. This was a lofty presentation, in German, responsive and antiphonal in character by the choral groups, with the Orchestra and the organ assisting most proficiently and ingratifyingly.

The Antonio Lotti "Crucifixus" for eight-part chorus opens with the organ in a most exquisite solo passage, again played by Kenneth Ahrens. The Chorus intoned this work, at times dramatic in character, with forceful supplication and intense impetuosity.

The final number: The Giovanni Gabrieli "Nunc dimittis," motet for three choirs, had Thomas Golee and two sopranos singing from the right pulpit, the large church organ peeling forth from the rear, and a choral group in the balcony again directed by Priscilla Salgo, a choral group at the front altar, all in antiphonal responsive singing, making this a highly dramatic and impressive ending of the evening's concert. At all times, Sandor Salgo was in perfect musical form, keeping all vocal and instrumental forces in a most ordered and balanced ensemble. This was a most fitting conclusion to an evening of great sacred music from the Church of San Marco in Venice.

The altar candles were extinguished one by one, leaving the Basilica in darkness again. With the acolytes chanting Latin hymns, a drum being struck, and bells pealing, the Chorus marched out again in the same stately and ceremonial manner as it had entered; the overhead lights went on suddenly, and the audience, awed filled out, emerging into reality once again.

### A SUPERB PIANO RECITAL

On Thursday morning, July 17, Gita Karasik, at All Saints' Church in Carmel, gave a piano recital of en-

compassing beauty, in works devoted to J.S. Bach, Domenico Scarlatti, and F.J. Haydn.

In the opening number, the J.S. Bach: Capriccio on the departure of a beloved brother, BWV 992, in B-flat major, this rare piece of "program" music by Bach she approached the work with an excellent pianistic manner in true virtuoso style — excellent dynamics, fine phrasing and intonation, magnificent tonal coloration and highly individualistic and stylistic motivation. The first arioso of this six-movement work was delivered with rare and unqualified beauty in its descending passages. In the second movement, an Andante, appearing as a fugato, was exposed in the rather unusual key of the subdominant, in a whimsical manner, as indicated by the composer. The third ostinato movement had Miss Karasik displaying with all the pertinent embellishments.

The fourth section was energetic in its projection, with the following song of the position coming through most forcefully because of the leaping octaves in both hands of the performer. In the final double fugue, imitating the posthorn, the gay octave jump produced by this tiny instruments of the eighteenth century was utilized. This simple motive and another elaborate horn call were evoked in a most artful and deliberate

manner. Miss Karasik performed this whole work most entrancingly, in keeping with the happy mood of the youthful Bach.

The Scarlatti Sonatas No. 23 in E major, L. 21; No. 14 in C minor, L. 23; No. 118 in F minor, L. 118; and No. 21 in D major L. 14 were played next by Miss Karasik. She performed these small gems with rhythmic variety, imaginative diversity, and striking originality of approach and development. Baroque implications, grace, elegance, and spontaneity marked her playing. In addition, her technical dexterity, physical agility, coloristic tonality, and incisive attack were pre-eminent features in this performance sensitivity and exceptional pianism. Sonatas No. 21 and 23 are fairly well known, and, it must be added, that in these last two, she excelled particularly.

The J.S. Bach Chromatic Fantasy and Fugue, BWV 903, in D minor, is one of the most impressive works of this composer for the clavier. The rhapsodic introduction of the toccata-like character of the Fantasy was conceived by this pianist with brilliant runs and fantastic arpeggios, thus conveying most eloquently the tempestuous mood of the music. The mighty recitative that followed was conjured up by the soloist in a display of enharmonic changes of bold strokes with an es-

sential Baroque expressiveness. The end of the Fantasy brought the chromatic progressions into a calm and peaceful have by the delicate pianissimi of the soloist. The fugue is of tremendous grandeur, and it was performed in a rhapsodic and improvisatory manner by the brilliant and dazzling octave passages in the left hand of the pianist. In short, a most wonderful and exquisite performance.

The F.J. Haydn Sonata No. 59, (H.Xvi, No. 49 in E flat), is in three movements, the pianist developing the first movement with grace and vigor and with accented and attenuated motivation. The pianistic line was distinctly impulsive and the skillful evocation of the sensitive tonal coloration was most persuasive. In the beautiful Adagio, Miss Karasik was moved to display it with a noble solemnity and with inspired lyricism. The final Tempo di menuet was played in a most assertive manner, with elaborate insouciance and pragmatic persuasion.

The J.S. Bach Italian Concerto, BWV 971, in F major was performed in its opening Allegro with grandeur, alternating with intimacy, to emphasize the structural density and the forward motion. The Andante, a long arioso, was played with consummate grace and a songful awareness of the lyric musical figures. The final Presto was exposed in a forceful and declamatory manner, culminating in assertion of staggering power and authority by the pianist.

As an encore, Miss Karasik played another Scarlatti Sonata, in D major, L.461, in the same gracious and charming manner as the rest of her program.

### A BACH ORGAN RECITAL

On Thursday afternoon, July 17, at the Bethlehem Lutheran Church in Monterey, Thomas Harmon, organist, assisted by Margot Power, soprano, performed the Third Part of J.S. Bach's mighty "Clavieruebung."

The Prelude, BWV 552, which opens this work is one of Bach's most brilliant organ compositions. Laid out on a grand scale, the main musical thoughts refer to the Trinity. The first section opens with the majestic dotted rhythms of the French Overture. The second thought is homophonic with added melodic figurations; the third part is treated fugally.

The following ten chorales which follow the Prelude, the first Kyrie, BWV 669, and the first Gloria, BWV 676, is also very brilliant. In the Prelude on the Decalogue, the cantus firmus is used in canon and placed in the left hand, the right hand playing two independent contrapuntal lines simultaneously. The Baptism hymn as a unadorned cantus firmus in the pedal. The five-part fugue, which closes this set, is one of the greatest and most complex

contrapuntal masterpieces.

Some of the chorales used in this work are very well known and loved themes. They are: "To God Alone on High," BWV 676; "We All Believe in One God," BWV 680; The Lord's Prayer, "Our Father Who Art In Heaven," BWV 682; and "In Deepest Need, I Cry To Thee," BWV 686.

By proficient and sensitive manipulation of the manuals and the registers of the Baroque Organ of this Church, Mr. Harmon gave a performance of this work that was devotionally inherent, technically resourceful, and graciously expressive. Acoustically, the sound reverberated in mighty masses of sound within the church, coming from the rear balcony downward. Especially noteworthy was his projection of the Prelude on the Decalogue, a technical feat of great difficulty, with assurance and bravura.

Margot Power, soprano, singing in German, with warmth, devotion, and zeal introduced each setting of the chorale melody to each organ setting.

### A DUAL PRESENTATION

On Thursday evening, July 17, at Sunset Center in Carmel, a program of music, both symphonic and operatic, was presented, featuring compositions by J.S. Bach, G.P. Telemann, and Giovanni Pergolesi.

The opening number, the J.S. Bach Concerto for Two Harpsichords and Orchestra in C major, BWV 1061, had Bess Karp and Malcolm Hamilton as the soloists, and the abbreviated orchestra of nine instrumentalists was conducted by Maestro Sandor Salgo. This work conforms to the Vivaldian three-movement pattern, and also follows Vivaldi in eliminating the Orchestra in the second Adagio movement. Bach carried on the diminution of the orchestral role also in the finale. This work differs from the traditional type of concerto grosso, since there is no alternations between concertino and tutti, with the latter contributing very little to the thematic process, and acting chiefly in an accompanying capacity. In the Allegro, the tonal balance between the two soloists was excellent, as was their accord with the strings. These two soloists were in a free give-and-take, shaping the musical contours of the work with expert definition. The tonality was flowing with a rhythmic impulse and gracious melodic line. The Adagio, cas in the shape of a siciliano, was exhibited with spendid rapport and introspective grace by both soloists playing alone, with the strings silent.

In the fugal finale, the harpsichordists asserted sharply their vitality and their contrapuntal mastery of the writing. An interesting observation was that the fugal process, starting in the

Continued on page 28

## Program change

The Bach Festival program for Friday evening, July 25 at Sunset Center has been changed. Following is the program for the 8 p.m. concert:

I. Cantata, "Lobe den Herren," BWV 137, J.S. Bach (1685-1750)

Verse I. Chorus: Lobe den Herren, den machtigen Konig der Ehren (Praise the Lord, the mighty King of Glory)

Verse II. Aria (Alto): Lobe den Herren, der Alles so herrlich regieret (Praise the Lord, who so mightily rules all creation)

Verse III. Duet (Soprano, Bass): Lobe den Herren, der kunstlich und fein dich bereitet (Praise the Lord, who creates us in His perfect image)

Verse IV. Aria (Tenor): Lobe den Herren, der deinen Stand sichtbar gesegnet (Praise the Lord, who has blessed you bountifully)

Verse V. Chorale: Lobe den Herren, was in mir ist (Praise the Lord, all that is in me)

DIANE THOMAS, Soprano; SHEILA NADLER Alto; WILLIAM WHAMAN, Tenor; DOUGLAS LAWRENCE, Bass; ROSEMARY WALLER, Violin; RAYMOND DUSTE, JEAN STEVENS, Oboe; EDWARD HAUG, Trumpet; FESTIVAL CHORAL AND ORCHESTRA

II. Concerto in C major for Piccolo, F. VI, No. 4 Antonio Vivaldi (1675-1741)

(Allegro)

Largo

Allegro molto

LOUISE DI TULLIO, Piccolo

III. "The Cries of London," a Humorous Fancy, Orlando Gibbons (1583-1625)

FESTIVAL CHORALE

PRISCILLA SALGO, Director

—INTERMISSION—

IV. Concerto for Clarinet, K. 622, in A major, W.A. Mozart (1756-1791)

Allegro

Adagio

Allegro

RICHARD WALLER, Clarinet



# Senior All Stars in section finals

By ART BLACK, JR.

The Carmel-Carmel Valley All Stars edged the Foster City All Stars 7-6 in Childs and Jerry Artellan, successfully defended its

District 39 title last week with two consecutive wins over San Lorenzo Valley All the seventh inning Monday to gain a berth in the winners' bracket of the Section 4 Senior League Tournament

being held this week at Gavilan College in Gilroy.

The Carmel-Carmel Valley team, piloted by Gary Stars.

In the first game, played

Tuesday, July 15 at San Lorenzo Valley High School in Felton, Carmel exploded for eleven hits while Carmel starter John Lucido held SLV to one single. Lucido, 13, Continued on page 27



DISTRICT 39 SENIOR league champions, the Carmel-Carmel Valley Senior League All Stars (from l-r): Manager Gary Childs, David McKenzie, John Harbert, Pat Kelly, Tim Sherman, Mark Dodd, John Frincke, Seth Bernstein, Frank Lucido, Tom Frincke, Steve Gere, John Lucido, Brad Dow, Mike Topham, and Stu Giffin. Not shown is Coach Jerry Artellan.



LINDSEY STEWART of Carmel takes Gin Fizz over a jump at Laguna Seca Training Stables as she prepares for her part in the 1975 Monterey National Horse Show set for July 31-Aug. 9 at the Monterey County Fairgrounds in Monterey. The first four days of junior show will be open to the public without charge, with shows planned for 8 a.m., 1:30 p.m. and 7:45 p.m. (no evening show on Sunday, Aug. 3). From Aug. 4-9, the open show will offer a 1:30 p.m. and 7:45 p.m. schedule of events, including jumpers, hunters, walking horses, stock horses and all of the usual horse show events.

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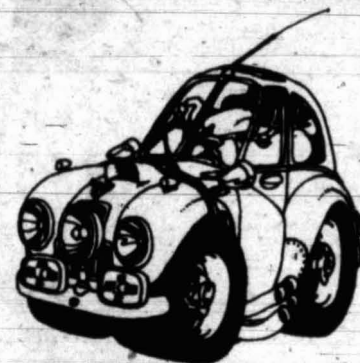
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## Obituaries

### FUGAZI

Andrew Marion Fugazi, a former resident of Carmel, died early this month in Stockton at the Elmhaven Convalescent Hospital after a brief illness. He was 76.

Mr. Fugazi had been a warehouse manager in Stockton before retiring 22 years ago to Carmel. He was a charter member of Knights of Columbus 4593 in Carmel.

Survivors include: A daughter, Patricia Catlin of Carmel; two sons, Robert

Fugazi of Tahoe City and John Fugazi of Stockton; a sister, Alida Berry Marinelli of Stockton; eight grandchildren and two great-grandchildren.

Memorial contributions have been suggested to the Cancer Fund at Community Hospital.

### LITTLE

Emmy B. Little of Carmel died July 16 at Community Hospital after a period of failing health. She was 80.

Born Feb. 1, 1895 at Jukoping, Sweden, she had lived on the Monterey

Peninsula for 32 years, working as a housekeeper. She was a member of All Saints' Episcopal Church in Carmel.

Survivors include: A sister, Edith Bohm of Carmel; a brother William Bohm of Lund, Sweden; and a nephew.

Services were held Friday in Pacific Grove. Memorial contributions have been suggested to the All Saints' Church Altar Guild.

### BULLEN

George Hezekiah Bullen, 53, died Thursday in Carmel of an apparent heart attack when his car struck a tree on 8th Avenue west of San Carlos.

According to police, Mr. Bullen was westbound shortly after 8 a.m. when his car swerved into a tree 54 feet west of San Carlos. He was pronounced dead on arrival at Community Hospital.

Born in Logan, Utah, he was a graduate of Utah State University and the Harvard Graduate School of Business Administration. He was a resident of Springfield, Mass., for 25 years before coming to Carmel nine years ago. He was chief planner of the Mid-Coast Comprehensive Health Planning Association in Salinas.

Survivors include: His wife, Betty, of Carmel; three sons, Bruce Bullen and Christopher Bullen, both of Boston, and G. Gregory Bullen of Old Deerfield, Mass.; his mother, Vivian Bullen of Salt Lake City; three brothers, Phillip Bullen of Salt Lake City, Richard Bullen of New York City, and J. Samuel Bullen of Rohnert Park, Ca.

Services were held Saturday in the Monterey City Cemetery. Memorial contributions have been suggested to the American Cancer Society, Box 1028, Monterey.

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## Barracudas win awards

Carmel Barracuda Divers brought home several awards from the Tri-County open meet Friday at the high school pool, followed by several victories by racers participating in the Fourth Coast Valley Aquatic League meet at Gilroy Saturday.

Carmel divers who took honors include: Marie Aliotti, first, Anna Aliotti, third, and Gretchen Siegrist, fifth in 11 and 12 girls

competition; Roxanne Mahroom, first in 13 and 14 girls; Betty Hamilton, seventh in nine and 10 girls; Barbie Leonard, first, and Deanna Campbell, fourth, in 15 through 17 girls.

At the racing meet, nine team records were broken, with Suzy Hermanson leading the Barracudas with a new record and "AA" time with a 28.3 in the 50 free for girls 11 to 12.

Ken Conklin swam 2:27.0 in the 15 through 18 boys 200 IM and Gail Frost swam the 200 IM for girls 13 and 14 in 2:38.5. Brett Langley set a new "A" time and record in the boys 10 and under 50 back.

Carmel swimmers who placed in the Saturday meet include: Tuck Whitesides, second in 25 free and third 25 back for boys six and under; Mary McCormack, fourth in

25 free, third in 25 back, Nelly Mathies, six in 25 back, Kate Bradley, fourth in 25 breast, Alex Lallios, fifth in 25 breast, all for girls eight and under.

Greg Falge, fourth in 25 free, third in 25 fly, Tim Jones, third in 25 free and 25 back, Mike Falge, first in 25 free in 19.2, third in 25 back, Josh Hardy, fourth in 25 back and 25 breast, all for boys eight and under; Katie Falge, second in 100 IM, Janet Myers, first in 50 breast in 48.1, both for girls 9 and 10.

John Goss, third in 50 free and 50 back, fourth in 100 IM, Brett Langley, first in 50 free at 32.0 first, new record and A time in 50 back in 37.6, Mike Kelly, fourth in 50 free, third in 50 fly, Bob Ferris, first and A time in 50 breast at 43.2, second in 100 IM, Mike Hardy, second in 50 breast, first in 100 IM in 1:26.7, all for boys 9 and 10.

Sabrina Prunch, third in 50 free, second in 50 fly, Maureen Falge, first in 50 free at 32.2, Kris Neilson, first in 50 back at 38.2, all for girls 11 and 12; Art Strum, first and new record in 50 free at 29.6, first and new record in 50 back at 37.0, Brad Langley, fifth in 50 back, third in 50 breast, fifth

in 50 fly. Mike Schuller, fifth in 50 breast, all for boys 11 and 12.

Gail Frost, first in 100 back at 1:18.2, first in 100 fly at 1:15.8, first in 200 IM at 2:38.5, A time and new

record for girls 13 and 14.

Jenny Walden, second in 100 free and 100 breast, for girls 15 through 18; David Goss, fifth for 100 back, Don Gaver, first for 100 back at 1:14.9, second for 200 IM.

## More Senior All Stars

Continued from page 25  
went the distance for Carmel fanning nine San Lorenzo Valley batters in the 8-2 Carmel victory.

In the second game of the best-of-three series, Carmel again traveled to Felton, where hurler Tom Frincke held SLV to two hits and one unearned run in the 8-1 Carmel win. Carmel continued to demonstrate the potency of its bats as the team slammed twelve hits off SLV starter Rick Clark and reliever Mike Leoffler. Leading Carmel hitters were Frank Lucido (2x4), David McKenzie (2x3) and John Lucido (2x4).

In Monday's game, Carmel quickly took a two-run lead in the first inning and extended their lead to four runs in the bottom of the third, but Foster City scored five runs in the fifth inning off relievers Mark Dodd and Steve Gere to take a 5-4 lead. Carmel rebounded in the bottom of the fifth to tie the score, and both Foster City and Carmel added one run in the sixth inning.

In the top of the seventh inning Carmel reliever Pat Kelly retired Foster City in order, and in the bottom of

the seventh, Manager Gary Childs sent Stu Giffin, John Lucido, and Tim Sherman to the plate. Giffin walked and advanced to second on a single by Lucido. Giffin went to third base on an overthrow error by Foster City catcher Mike Hanson, and scored the winning run on Tim Sherman's single to end the game.

Carmel-Carmel Valley Senior All Stars will play in the Section 4 Tournament tonight at 5:30 p.m. at the Gavilan College diamond in Gilroy.

### PUBLIC NOTICE

NOTICE IS HEREBY GIVEN that the Board of Adjustments of the City of Carmel-by-the-Sea, California, at a meeting held on Wednesday, July 16, 1975, at the hour of 4:00 p.m., took the following action:

P.C. 2-359  
USE PERMIT  
James Burgess  
E-s Guadalupe bet.  
Ocean & 7th  
Block 83, lot 11

Granted a use permit to create two separate lots of record, one 4,000 square foot site and one 6,000 square foot site, from a parcel of land of 10,000 square feet in area.

NOTICE IS FURTHER GIVEN that

the action of the Board will be final and conclusive five (5) days after publication of this notice unless an appeal from the Board's decision is taken within said period in the manner provided by Sections 1343.0 and 1343.2 of the Municipal Code of the City of Carmel-by-the-Sea, California.

### BOARD OF ADJUSTMENTS

City of Carmel-by-the-Sea

ROBERT EVANS

Chairman

By: IDA PETTY

Secretary

Dated: 17 July 1975

Date of Publication:

24 July 1975

PC 004

### FICTITIOUS BUSINESS

#### NAME STATEMENT

F 5194-13

The following person is doing business as: Dencraft at P.O. Box 6316, Carmel, Ca. 93921.

Laura Schweitzer, 116 Sea Foam, Monterey.

This business is conducted by an individual.

Signed: LAURA SCHWEITZER

This statement was filed with the County Clerk of Monterey County on date indicated by file stamp above.

### CERTIFICATION

I hereby certify that the foregoing is a correct copy of the original on file in my office.

ERNEST A. MAGGINI

County Clerk

By JUDIE SEADLER

Deputy

Expires: Dec. 31, 1980

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ACTUAL EXPENDITURES		
(A) CATEGORIES	(B) CAPITAL	(C) OPERATING / MAINTENANCE
1 PUBLIC SAFETY	\$ 166,561	\$
2 ENVIRONMENTAL PROTECTION	\$	\$
3 PUBLIC TRANSPORTATION	\$	\$
4 HEALTH	\$	\$
5 RECREATION	\$	\$
6 LIBRARIES	\$	\$
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13 ECONOMIC DEVELOPMENT	\$	\$
14 OTHER (Specify)	\$	\$
15 TOTALS	\$ 166,561	\$

NONDISCRIMINATION REQUIREMENTS HAVE BEEN MET  
(E) CERTIFICATION: I certify that I am the Chief Executive Officer and, with respect to the non-discrimination laws reported herein, I certify that they have not been used in violation of either the priority expenditure requirement (Section 106) or the matching funds prohibition (Section 106) of the Act.  
Signature of Chief Executive: *Hugh Bayless* Date: *7-11-75*  
Name and Title: *HUGH BAYLESS, CITY ADMINISTRATOR*

### ACTUAL USE REPORT

⑤

THE GOVERNMENT OF CITY OF CARMEL BY THE SEA	
has received General Revenue Sharing payments totaling	\$48,377
during the period from July 1, 1974 thru June 30, 1975	
ACCOUNT NO. 05 2 027 001	
CITY OF CARMEL BY THE SEA	813
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CARMEL CALIF 93921	
(D) TRUST FUND REPORT (refer to instruction D)	
1. Balance as of June 30, 1974	\$ 102,260
2. Revenue Sharing Funds Received from July 1, 1974 thru June 30, 1975	\$ 48,377
3. Interest Received or Credited (July 1, 1974 thru June 30, 1975)	\$ 6,634
4. Funds Released from Obligations	\$ 0
5. Sum of lines 1, 2, 3, 4	\$ 157,271
6. Funds Returned to ORS	\$ 0
7. Total Funds Available	\$ 157,271
8. Total Amount Expended (Sum of line 15, column B and column C)	\$ 166,561
9. Balance as of June 30, 1975	\$ (9,290)
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## More Bach Festival

Continued from page 24

alto part of the first harpsichord came to its end in the lower register of both instruments in the last measures. With the codal ending in an impetuous flourish by both soloists and strings, the concerto ended on a highly viable note. Purists will undoubtedly object strenuously as distorting the suggestion that both Bach

and the audience could have been better served by the process of amplification of the two harpsichords.

The G.P. Telemann Concerto for Viola and Orchestra in G major, with Myra Kestenbaum as the viola soloist, is in the traditional four movements.

Concerning the compositions in concerto form, Telemann confessed as not

being particularly interested in writing them; perhaps, this explains the fact this concerto is such an uninspired and uninteresting work. That is not to say that Myra Kestenbaum did not play it superbly; on the contrary, it was she breathed the spirit of life into this vehicle for her instrument. In the Largo, she exhibited a lovely lyric and melodic line with closely-knit musical figures. Her melodic elaborations and short phrases were culled from the thematic material with perfect conceptual tonality that had the aspects of blazing virtuosity. In the Allegro, hers was the classic "sonata-Form" interpretation, which was solidity and permanence throughout. In the Andante, with the strings re-introducing parts of the ritornello in different and related keys, Myra Kestenbaum immediately began her elaborations, exploiting with a magnificent legato line, the multi-faceted components of the theme. In the Presto, Myra Kestenbaum scored highly, in a virile and vivid

exposition, which had all the best elements of incandescent viola playing. She had perfect assurance and high sense of dignified propriety in this ingratiatingly appealing pronouncement.

Attributed to Pergolesi, but showing the influence of many composers of that stylistic period, including Pergolesi himself, The Music Master (Il Maestro di Musica), is a definite miniature gem of an opera buffa. As performed in two short acts, the dramatis personae, as well as the singers too, were the following: Jacquelyn Benson as Lauretta, a beautiful female voice student; John Guarnieri as Lamberto, the Music Master; and Michael Gallup as Colagianni, the local impressario. The Orchestra was conducted by Maestro Sandor Salgo; Keith Langsdale was the Stage Director; William Eddelman was the Set and Costume Designer.

Jacquelyn Benson as Lauretta, was charming, flirtatious, captivating, and capricious, and purposeful of becoming an operatic diva. She sang her part with graceful charm, with tonal beauty, especially in the upper ranges of her tessitura. She also was in-

tensely viable in her intonation, articulation and modulation. Her costume was most effectively designed.

John Guarnieri as Lamberto, the Music Master, was dramatically and vocally most enjoyable, singing his declamatory perorations with fine and a calculated vocal embellishments. His recitative innuendos and expletives, particularly in the first act, were most apt, impetuous, and calculated to promote gaiety and laughter.

Michael Gallup was Colagianni, was exceptionally lurid and lecherous in his histrionic stance; and his vocal qualities were effectively persuasive, and tonally brilliant.

The trio of vocalists, which ended the opera, was finely-attuned, and tonally in absolute accord.

The instrumental music, in the overture, the entracte, and during the progress of the acting of the opera, was in the hands of Maestra Sandor Salgo, who with his usual inspired direction, had the orchestra in a most responsive baroque musical expressiveness.

The staging, the designs, and the costuming were

fresh, imaginative, and clearly in accordance with the mores of the period.

This was a charming, cute, heart-warming and affectionate performance of a small operatic work that deserves greater and more frequent exposures to the public.

### A NOVEL AND VARIED CONCERT

On Friday evening, July 18, Maestro Salgo programmed two symphonic works — one by J.S. Bach, and the other by W.A. Mozart — coupled these with a dance lecture-concert of the Art of the Baroque Dance in the performance of Music of J.S. Bach.

The outstanding work of the evening was a performance of W.A. Mozart's Concerto for Clarinet and Orchestra in A major, K 622, with Richard Waller as clarinet soloist with the Festival Orchestra. This work was originally a concert piece in G for basset horn. Mozart abandoned the work, but used the music, transposing it up to A as the basis of the present work. In the present performance, there was a felicitous blending of the reedy tone of the

Continued on page 36

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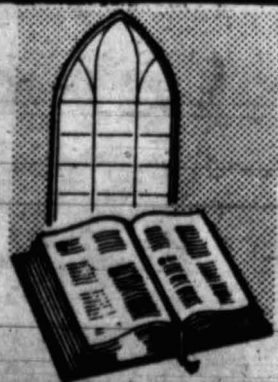
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## More commercial developments

Continued from page 17

Design for the project had been approved by the commission at an earlier meeting. The approval was appealed to the City Council by Mr. and Mrs. Robert Koplan, neighbors of the Perkins'. The Koplans claimed the proposed design would have a negative im-

pact on their available light and air. The City Council denied the appeal, but sent the design back to the Planning Commission for review.

Commissioner Gene Hammond suggested it had been the standing policy of the Planning Commission not to impose design

limitations in the residential zone beyond those restrictions set by statute.

Hill said an effort had been made in total design conformity which was a logical and reasonable solution. "The (the Perkins) are not trying to do anything vicious," he said.



DESIGN APPROVAL WAS received for Carmel Oaks Inn, a 13-unit motel planned for the west side of Junipero between 7th and 8th streets.



## More language program

Continued from page 17  
the spring for Russia to further his studies.

Marian Richards already has her PhD in Russian literature and is a dean at San Jose State University. She wants to learn the Russian language.

"Both my daughter and my mother think I'm nuts to go back to school like this," she said. "But it's been so much fun... The other day I called home collect," she laughed.

The arrangement is

somewhat different in the language houses. The groups are much smaller and the students keep house and cook for themselves. There are resident counselors to help students having problems, either language or personal problems.

At the German house on Rio Road in Carmel there are nine students, a counselor and an instructor all living together in a six-bedroom home. The house has been rented to MIFS summer language students

for several years.

The students share the burden of cooking, and according to their teacher, Brigitte Labrentz, are real gourmets. The average cost of each dinner to each individual comes out to only \$1.20.

After dinner students can be found working in groups, pairs or individually in the living room, dining room or bedrooms — in German.

"This is an exceptionally good group. They're all working hard to get their money's worth," said Brigitte the German instructor who also lives with the students.

Brigitte came to MIFS four years ago after getting her doctorate at Stanford University. She is a native of Germany and is presently advisor to the humanities department.

She has been involved in the summer language program for several years and is very enthusiastic about the results.

"Those who live within the language house score higher on tests... There is less tendency to be diverted by outside interests if you're

studying with a group than if you're by yourself."

The group of nine students includes three beginners and six who are at an intermediate level.

Brigitte says the beginners are usually up by 6 a.m., and by 7 a.m. when she walks into the dining room or kitchen they are hard at work.

They spend most of the day at the institute in intensive language classes and return home in the late afternoon.

"There's a period from about four to seven that everyone relaxes, but by 7 they begin working again, usually until 1 in the morning," she said.

"I've taught in language situations before," said Brigitte, "and I find this really is the way to learn a language."

Their resident counselor says the beginners, after only five weeks, have near perfect comprehension, around the house, of everything said.

As with the students at RLS, the German students are enrolled in the language program, paying about \$750 for the ten-week course, for a

variety of reasons.

Jeff Clark, a teacher in Marin County says he's "brushing up" on his German in order to teach it again. "I found my fluency had really gone down. This situation really encourages you to speak it all the time."

Sally Webb is a voice student, from Eugene, Oregon. She will need German in her music and is also planning a trip to Germany soon.

"It's very tiring, there's so much to learn. But they watch and make sure you won't crack," she says.

Her roommate, Mary Copeland, has already been to Germany and wants to learn more. In addition she is majoring in biology at UC Davis and thinks the German language would be a useful tool if she continues in the sciences.

"I'm really impressed with the method... it's a lot better than learning one hour each day for three years."

Some, like Paula Pustmueller and Ed Nazarko, have enrolled in the school to fulfill language requirements for the universities they attend.

Libby Meyers is presently

working towards a doctorate in comparative literature from the University of Chicago. She describes the teachers and students as friendly and accessible. "They are guests for dinner and they party with us."

The overall rating for the program was unanimously excellent. "I had always thought MIFS was a government agency. It really isn't, and academically it is first rate," stated Robert Clark, a graduate student in history at Cal State Fresno.

None of the students at the German language house are regularly enrolled MIFS students during the year, but according to Brigitte about 30 percent stick with MIFS.

"This program is really the best public relations advertising campaign the school has," said Michael Williams.

What do neighbors think of the invasion of summer students?

"They don't seem to mind. The neighbors over there are the family with seventeen children," said Michael. "The only problem we have is parking our nine cars."

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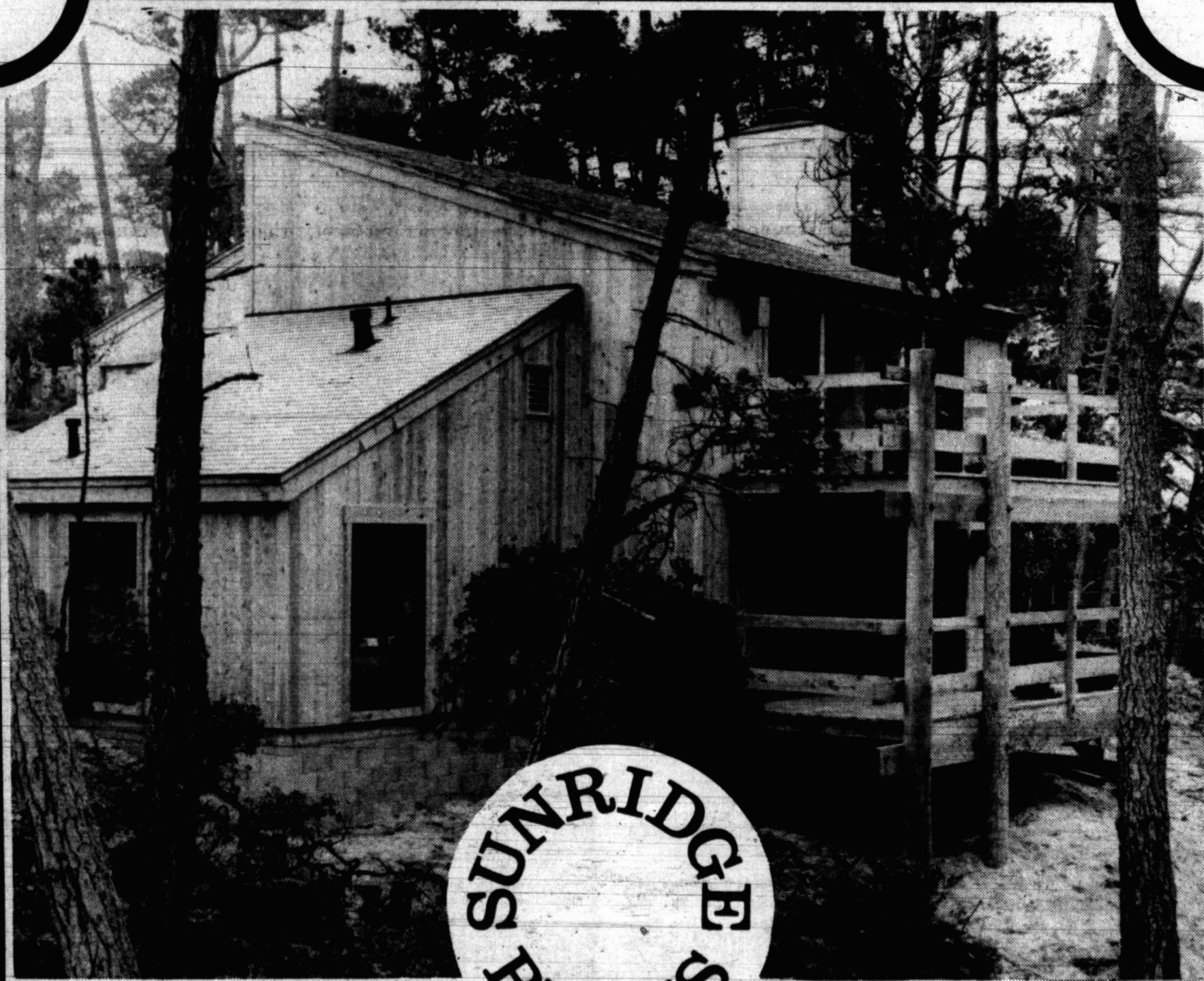
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Regular monthly meeting — City Hall Chambers — 8 p.m. Aug. 5.

### PLANNING COMMISSION (624-6835)

First regular bi-monthly meeting — City Hall Chambers — 4 p.m. Aug. 20.

### HARRISON MEMORIAL LIBRARY BOARD (624-4629)

Regular monthly meeting — City Hall Chambers — 7:30 p.m. August 14.

### FORESTRY COMMISSION (624-3543)

Regular monthly meeting — City Hall Chambers — 2 p.m. Aug. 12.

### CARMEL UNIFIED SCHOOL BOARD (624-1546)

Public hearing on the budget — Middle School Library — 7:30 p.m. August 6.

### CARMEL SANITARY DISTRICT (624-1248)

Regular monthly meeting — City Hall Chambers — 7:30 p.m. Aug. 11.

### CITY COUNCIL AND LIBRARY BOARD

Joint meeting — city council chambers — 4 p.m. July 29.

### CULTURAL COMMISSION (624-3996)

Regular monthly meeting — Room 3, Sunset Center — 7:30 p.m. July 28.

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**LARGE CORRAL**, 120x72 ft. Auto water, large stable with mangers, tack room, hay, storage, etc. \$55.00 per month, per horse. 659-4410.

**CARMEL HOME** for lease. 3 bedroom, 2 bath, excellent condition. No pets. \$425.00 per month includes gardener and 1/2 water. South West corner of Camino Real and 15th Avenue. References. Available July 28th. 373-6049 or 624-1079.

**GUEST HOUSE** on private estate (Marin County). Refined lady over 55 only. \$295 monthly, 1 year lease. Includes all utilities. Near bus. (415)-456-8411.

**FOR RENT:** Carmel area. Two bedroom home with fireplace, wall-to-wall carpeting, garage. Adults only — no pets. \$325 monthly. 659-4016.

**DOWNTOWN, UNFURNISHED** 2 bedroom, bath and a half. No kids, no pets. \$375.

**QUAINT COTTAGE**, secluded in Carmel Valley Village. Partly furnished including refrigerator and stove. \$150.00. 624-7477

**UNFURNISHED 5 bedroom, 3 bath.** Studio. Immaculate. \$600.  
**SAN CARLOS AGENCY**  
624-3846

**GUEST HOUSE** on private estate. Refined lady over 55 only. \$295.00 monthly, 1 year lease. Includes all utilities, near bus. (415) 456-8411.

## Real Estate For Sale

**CARMEL BY OWNER.** Three bedroom, 2 bath with studio on 60 foot corner lot. \$65,000. 624-6997.

**HACIENDA CARMEL** one bedroom unit. Lovely views and garden. \$33,000 firm. 624-8261, ext. 230 or 489.

**SMALL CARMEL** motel for sale. 624-3313.

**LOVELY OCEAN VIEW** unit at Mountain Shadows. Change of plans forces immediate sale. Save \$6,000. Only \$59,500. This is a rare opportunity. Financing available. 373-8334 weekdays, 373-0270 evenings.

## Acreage

**CASANOVA** — 9th, spectacular 66x100 foot lot. Ocean, hills, tree view. 624-1405.

## THE VILLAGE REALTY

Elisabeth Setchel, Realtor  
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Phone 624-3754 P.O. Box BB, Carmel

## CARMEL RIVIERA

A three bedroom, two bath home situated on a large lot in this prestigious area. Interior needs new carpeting, garden needs attention, however, the price is right at \$65,000.00 or offer. Vacant and easy to show. Ask for Carr Peckhold

Again in the Riviera, three excellent building sites ranging in price from \$25,000 to \$35,000.00 Let us show you.

## BUILT-IN QUALITY

No detail has been overlooked in this beautiful three-bedroom, three and one half bath home planned for fine family living and hospitable entertaining. The carefully planned convenience and luxury together with a beamed ceiling living room, formal dining room, spacious kitchen — dinette, plus the game room all combine to make this almost new home a rare find at only \$118,000.00.

## CARMEL WOODS

But, only a short walk to downtown Carmel, is probably the best buy in the area, in a small Carmel charmer, with a big fireplace and open beam ceilings, at \$59,000. Ask for Vince.

## WANTED

Someone to trade a nice 2 or 3 bedroom home in Carmel proper for a condominium at the mouth of the Valley. Up to \$95,000

## THE VERY BEST

A panoramic ocean view across green fairways awaits you in this architect designed home of unusual elegance. High beamed ceilings accent the resawn redwood and glass walls. A gourmet kitchen, formal dining room, sunny dinette, gallery, cozy panelled den, magnificent living room and two bedrooms all open through sliding glass doors to extensive wooden decks. Luxurious hardwood floors, electronic filtering of air, time clocks on automatic sprinklers plus a southern exposure courtyard all combine to make this home "One of a kind." Irreplaceable at \$225,000.00.

## OLD SPANISH VILLA

Only a few minutes from downtown Carmel, but with 4 1/2 acres in the land of sunshine surrounding this heavenly hacienda. It makes you feel like you are in your own kingdom, with a large home and all the necessary outbuildings. Can be seen by appointment and the price is \$325,000. Stop in and ask for one of our brochures. For an appointment ask for Vince Bramlet.

## CLOSE TO THE LODGE

A short walk from the Del Monte Lodge sits this magnificent contemporary home. A beautiful forest and ocean view accents this unusual residence complete with the ultimate in comfort, convenience and design. The two level plan makes this home ideal for the couple wanting a cozy residence for themselves with separate entrance for guests or visiting family. Cannot be replaced at \$195,000.00

## BETTER THAN NEW

All the refinements have been added to this "one year new" three bedroom home located on a quiet lane with a sunny south rear yard overlooking a forest greenbelt. The tiled entry hall opens to a high beamed ceiling living room with unusual mirrors on both sides of a raised hearth slump stone fireplace. The formal dining room and large family room with fireplace and rear deck are convenient to a modern kitchen with all the built-in appliances. The excellent floorplan, decorator wallpapers, finest ceramic tile and quality light-fixtures are just a few of the many reasons this home is Pebble Beach's best buy at \$88,500.00. Owner leaving area so hurry, it's priced to sell quickly.

## CATTLE RANCH

Northern California. 4,000 acres for \$885,000

## OCEAN AVENUE REALTY

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Carmel, Calif. 93921

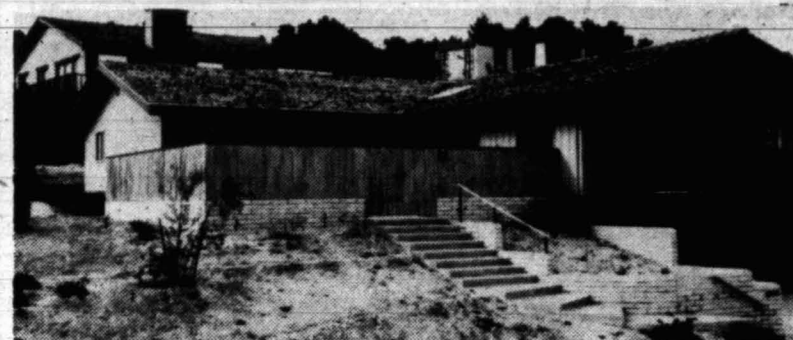
## BUSINESS OPPORTUNITIES

**RESORT MOTEL** in beautiful Carmel Valley. Operating net \$34,181.00. Pool and owners apt. with 17 units, room for 14 more. \$350,000 with terms.

**FRAME SHOP** and **GALLERY** established 5 years. Good net and long lease with low rent. Shopping area location. \$20,000 with terms.

**TOD COX — BROKER, Box 7108, Carmel, Ca. 408-625-2654 or 659-2729.**

## BRAND NEW OCEAN VIEW!



**New 3 bedroom home with commanding view overlooking Point Lobos and the Santa Lucia Range of Carmel Valley. Sunny location on cul-de-sac street. Enclosed front courtyard. \$117,500. This home qualifies for the \$2,000 tax allowance to buyer. 3545 Edgefield Place, Carmel**

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We have another one - very small but only 1000' from town. Fix it up. \$42,500

South of Ocean and a short walk to town. 2 bedrooms, 1 1/2 baths on a level lot. Small but the price is right and the home is up to code. If buyer will pay closing costs the price is only \$49,800

Three bedroom two bath with a double car attached garage on Stewart place — a good home and asking only \$69,500.

Carmel Income property — Three units — Rustic with good potential — By appointment only — offered at \$69,500.

On the 13th green at Spyglass — An absolutely immaculate 3 bedroom 3 bath townhouse. Offered at \$124,500.

## FANTASTIC OCEAN VIEW

Pt. Lobos—Monastery Beach—Mountains—3 bedrooms, 4 baths (master suite has two). This home is spacious and in "New House" condition. Large living room with separate dining room. Completely modern kitchen with all new appliances and separate laundry room. Can be seen anytime. Reduced to \$149,500.

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## REAL ESTATE

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## PEBBLE BEACH for Sale by Owner OPEN HOUSE SAT & SUN 2-6 pm

Large 2 bedroom, 1 bath. Newly decorated-landscaped immaculate. Nearly one-third acre prime location near Carmel Hill Gate. \$65,000. Principles only 373-8258 for details and free gate admission.

## PEBBLE BEACH

Near lodge 3 bedroom 3 bath plus large den and dormer space. 3 car garage. Nicely secluded but not isolated. \$148,000.

## INTRIGUING—

is this two level contemporary Carmel house which features individualized styling with sound engineering and structural principles. 2 bedroom, 2 1/2 baths, large den, or music room. Close in. Price: \$102,500.00

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**THREE UNUSUAL HOMES IN PEBBLE BEACH.** Each in its own way very special. First, an immaculate residence of moderate size...quality and beauty on a lovely acre and a quarter lot with great privacy and seclusion...the charming livingroom offers a handsome formal fireplace and dark hardwood floors...sliding doors lead to a sun-flooded terrace with its outdoor fireplace...three bedrooms and two baths. We believe this to be the best buy in Pebble Beach at a reduced price of \$107,000. A low maintenance garden makes this home ideal for weekend and holiday use, but it is equally as charming as a permanent home.

**COUNTRY CLUB LIVING WITH A HOME TO MATCH.** This brand-new residence is just a putt from the EIGHTEENTH at SPYGLASS...three bedrooms and three and one-half baths on the main floor, plus a separate apartment consisting of a bedroom, bath and big game room with fireplace...many other deluxe features in this 4300 square foot home for comfortable family living. Offered at \$149,750.

**AND JUST A BLOCK FROM DEL MONTE LODGE.** A large, luxurious residence on Stevenson Drive...delightful views of Carmel Bay...five bedrooms, five and one-half baths...an enclosed swimming pool with sliding roof, jacuzzi, sauna, and every amenity including an enormous master suite with its own sitting area and fireplace. Offered at \$255,000 and can be seen at any time.

### CATLIN-McEWEN, Realtors

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P.O. Box 4235, Carmel, Ca 93921  
Tel: (408) 624-8525

### OPEN HOUSE

**SAT 1-4**

San Antonio & 7th  
(WATCH FOR THE SIGN)

3 bedrooms 2 1/2 baths

Very desirable home in A-1 condition with lovely Ocean View and Close to the beach. Beautifully Landscaped for low maintenance. Fireplaces in the livingroom and Master bedroom. \$99,500. Can be seen by appointment.

### JIM MUSTARD, Realtor

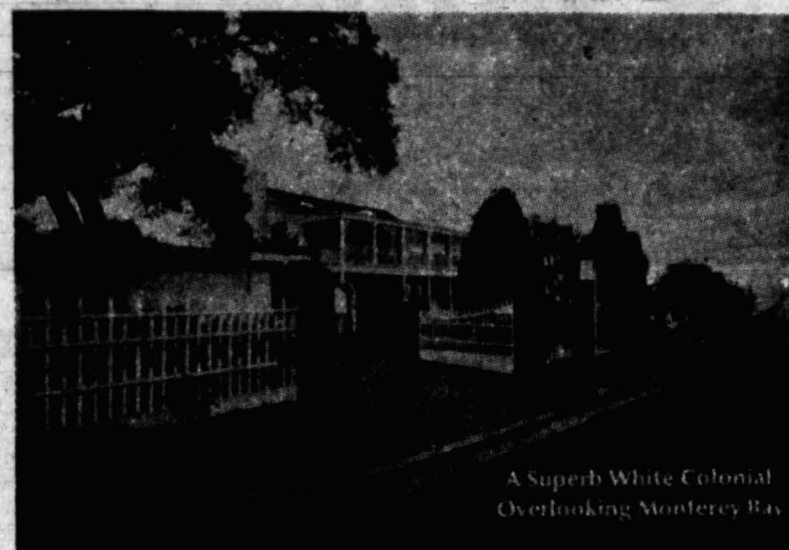
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A Superb White Colonial  
Overlooking Monterey Bay

This magnificent residence is a Peninsula Landmark. 6,000 sq. ft. of comfort and charm includes a large separate guest apartment. R-3 zoning permits 14 units on the lower lots of the property without disturbing main gardens and panoramic views.

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\$275,000

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Whether it be the Carmel Valley or beautiful Big Sur the rare opportunity of owning one of these very good

pieces of land awaits you right now.

If a picture is worth a thousand words, then also a thousand ideas must be running through your head. Remember, buy land now—while you still can.

### BIG SUR

\$20,000 — 5 acres with meadow  
\$24,500 — 5 acres with rolling hills  
\$26,500 — 5 acres with meadow (pictured above)  
\$36,000 — 10 acres with ocean view  
\$40,000 — 10 acres with ocean view

### CARMEL VALLEY

\$18,950 — 5 acres at Mid Valley  
\$19,950 — 20 acres at Cachagua  
\$29,750 — 1 acre with well  
\$80,000 — 40 acres at Mid Valley

Terms are available on many of these parcels, spreading the payments over many years.

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### CAN YOU IMAGINE THIS?



A rare, hard to find view of the beaches, the Pacific Ocean, lovely Carmel Bay. An internationally famous architect's own design. Put all this on Scenic Road, just a wee way from the very hub of Carmel-By-The-Sea shopping district and you have a 3 bedroom, 2 bath home that has dignity, beauty and the most desirable location. Please contact us and be amazed at its charm.

### ENOS FOURATT, Realtor

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### ANOTHER RARE VIEW



Of supreme quality construction, this nearly 5000 sq. ft. home offers again, an unsurpassed vista of the Pacific Ocean, Point Lobos and Carmel Valley. With 5 bedrooms, 3 baths plus many outstanding features, entertaining on a large or small scale is a delight. Great for warm, family living.

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### CARMEL VALLEY

A tastefully appointed 4 bedroom, 4 bath (including a separate guest quarters) home in the sunny area of Carmel Valley. Close to everything.

\$182,000

A beautiful ADOBE home on a full, level acre. Vista view across the valley. 5 bedrooms, 3 baths. Walking distance to Village and schools.

\$86,500

### BONANZA APARTMENT

An 8-unit apartment in better than new condition at famous Del Monte Beach. Amazing occupancy factor. Walk to the white, sandy beaches in 5 minutes. Live-in or live-out manager ok. New owner gets profit AND excellent tax shelter.

\$260,000

### DIRT DIGGIN'S

Super lot in Rancho Rio Vista. Nearly level one acre gives owner-builder views of both the valley and the sea.

\$27,500

### GET HEALTHY

Carmel Health Food Store. Good downtown Carmel location. 1185 sq. ft. Fine lease.

\$25,000



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### RETIRE AT HACIENDA CARMEL IN CARMEL VALLEY

One of the few units with a fireplace, this end unit faces east with an overhanging sky-light which makes the interior cheerful. The beautifully planted patio area is viewed from the restful decor of the living room. \$35,900

**BOB SPIVEY, REALTOR**

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Ask your agent to show you this home, or call us.

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Four C-1 building sites with water meters on Dorris Drive. Offered for sale individually or as one parcel or owner will build to suit.

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**LAST CHANCE  
only 3 units left to sell**

### A SUNNY LEVEL ACRE — NEW FOUR BEDROOM HOME WITH POOL

Spend your summer vacation in your new home with beautiful swimming pool, redwood ramada. "Entertainment made easy" is the key word for this family oriented home. A gigantic living room with heavy beamed ceilings and built-in bookshelves overlooks a uniquely designed swimming pool. Huge family kitchen is every woman's dream and equipped with all the latest appliances. This Carmel Valley Ranch style home is only two months old and owners sudden change in plans make this an opportunity for some happy family to move right in. A real buy - call in for further information and appointment to view.

### JUST LISTED IN BEAUTIFUL CARMEL KNOLLS

Contemporary Architect designed custom built family Dream Home. 3000 square feet consisting of four bedrooms, 3½ baths, on a ¾ acre lot with magnificent views. Design provides exceptional acoustical privacy with a Master Bedroom Suite, Youngsters bedroom wing, recreation room, den-guest room, living and dining room, family kitchen, and utility room. In beautiful Carmel Knolls, close to Carmel High School and Carmel Middle School. Shown By Appointment Only.

### WARMTH IN THE COUNTRY CLUB

This nicely located MPCC home is extremely well planned, with the family in mind. Modern gallery type ceramic tile entry, illuminated by ceiling track lighting, creating a dramatic effect. The 2250 square feet allow all rooms to be of exceptional size. Bedrooms, there are three, two full baths, plus half bath and separate laundry area, family room, formal separate dining room and wide hallways. This two year old home has a lot to offer and is priced at only \$82,500. CALL!!



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REAL ESTATE

Junipera at 5th, Carmel  
624-0176  
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372-4508

### BIRDROCK BY THE SEA

This exceptionally well-constructed home spells dignity from the moment you drive up the circular driveway to the Carmel-Stone front. Spacious rooms and your privacy is assured by an adjacent greenbelt to the huge patio in back of the property. There are three bedrooms, 2½ baths, panelled family or game room with bar, a heavy beamed living room and a beautiful fireplace. Of course there is a heavy shake roof and some gorgeous oaks on this beautiful property. Low maintenance yard allows for your nice walks to the nearby crashing surf and the sea lions on Bird Rock Island. Call and let us show you this exceptional buy we have just listed at only \$89,500.00.

### FIVE UNIT MONTEREY APARTMENT HOUSE

TREMENDOUS BUY in excellent Monterey location, all large two bedroom units with electric built-in kitchens, wall-to-wall carpets, drapes and refrigerators. Gigantic redwood decking and individual storage for each unit. Less than 7 years old. Terrific Investment. Present annual gross \$12,300 with great potential for increase. PRICED FOR IMMEDIATE SALE AT ONLY \$117,500. Financing available. CALL INSTANTLY, this will not last.

### MONTEREY PENINSULA COUNTRY CLUB

A honey of a Mediterranean in the Country Club. Spanish tiled roof and wrought iron embellishments enhance this four bedroom, 2½ bath, family home. Functional, exceptionally well built, with quality materials and excellent craftsmanship throughout. Family room, den, enormous kitchen, formal dining room, redwood deck, beautiful ceramic tile in entry, kitchen, and baths, plus custom oak cabinets. Need I Say More? Make an appointment to see the numerous other outstanding features and buy, THE BUY OF MPCC. FULL PRICE: \$109,000.



# DEL MONTE REALTY COMPANY



## DREAM PRICED HOME

Located in sunny Carmel Valley, this 2 bedroom 1 bath cottage has recently been remodeled. Living room with fireplace, kitchen, good sized dressing room and large outdoor deck overlooks a colorful flower garden. Room for a vegetable garden. Oak trees, fruit trees and grapevines on the property. This one may be ideal for you at only \$45,000. Call 624-1536.

## VIEW OF POINT LOBOS

This 4 bedroom 3 bath home with a view of Point Lobos is in a very desirable area of Carmel. Among some of the special features are extra large living room, dining room and breakfast nook. The kitchen has all built-in appliances. The marble fireplace in the living room also contains a gas lighter. Glass doors lead from the master bedroom and kitchen to a large deck which extends along the entire west side of the house. This is all located on almost one half acre of land. For a look at this beauty just call 624-1536. Priced at \$125,000.

## CUSTOM BUILT HOME

This all new custom built home is located on the second green of the Pebble Beach golf course! A terrific ocean view and overlooking the Beach and Tennis Club. Everything about this home is quality! 3 bedrooms, 3½ baths, formal dining room, large living room, game room, large kitchen with colorful ceramic tile and microwave oven, 2 fireplaces and large expanses of glass enhancing the outdoor surroundings. A quality home for those who desire the finest and can afford the best! Priced at \$257,000. Call 624-5378 to see!!

## YOUNG AT HEART

Are you thinking of retiring, or would you like to just start enjoying living a little more? Here's the perfect home for you in either case. Two bedroom, two bath, living room with fireplace, nice kitchen, this home is arranged for low maintenance outside and easy housekeeping inside. A nice work shop and office is located off the garage. Walking distance to the golf course, too! Priced at just \$71,500. Call 624-1536 today.

## A GRACIOUS SETTING

An unusually well kept home located in an exclusive area of Pebble Beach. Four spacious bedrooms, 3 baths and a large, unusual kitchen. All built-in appliances in the kitchen. The 3 lovely brass chandeliers are included. An exquisite home priced at only \$182,500. Call 624-5378 to see this beauty!

## CLOSE TO BEACH

Beautifully constructed home in old established area of M.P.C.C. Two bedrooms, two and one half baths, modern kitchen and spacious living room, double garage. Requires minimum gardening. Approximately 2100 square feet. Priced at 129,500. Call 624-5378



## Something Very Special for The Discriminating Buyer

It's a rare occasion when a carefully planned and custom built home only four years young is offered for sale by the original owners, but an unexpected executive transfer demands immediate sale. The home is over 2,000 sq. ft., 3 bedrooms, 2 baths, formal dining room, large gourmet kitchen, a super 3-car garage, secluded patios. Every aspect of planning is top quality such as humidifiers on the furnace, special soft water filter system, built-in vacuum, microwave oven, trash compactor, 2 elec. garage door openers. Too much more to mention! The location is a private 2½ acres midway between Monterey and Salinas. Fairly priced at \$94,500.00

## Just Reduced and a good Value

CARMEL—An immaculate and roomy 2 bedroom, 2 bath cottage close to town. Newly painted and remodeled with built-ins in kitchen. Stone and brick fireplace and shag carpets. Anxious owner has just reduced price to \$49,750.00 for quick sale. VACANT

## A Decorators Dream

CARMEL VALLEY—This luxurious and unusual home has been reduced \$5,000.00 and is offered at \$115,000. It features a versatile floor plan with easy access to the large heated pool from all rooms. There are 3 bedrooms, and a guest house and barn for horses on a private oak covered lot. Call for a personal tour of this decorators dream house!

780 Munras Ave. Carmel Rancho Shopping Center  
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## A VIEW

Brand New, View Oriented Home, Kitchen loaded with appliances — breakfast room — dining room — 3 bedrooms — 2½ baths — carpeting throughout — oversize double garage — fenced and landscaped. Move right in! \$94,500.

## JAMES FOSTER, REALTOR

Carmel Rancho Shopping Center

624-2789

## 3 BEDROOMS, BEAUTIFUL VIEWS, \$125,000

This is an older but immaculately-maintained and tastefully up-dated home on Franciscan Way. Gracious is a fine description of the feeling you get, both inside and outside this property. The views include the mountains, the ocean, Point Lobos and Carmel Mission.

## 4 ROOMS WITH VIEW, SECLUDED \$115,000

In fact, the view is SPECTACULAR — Ocean AND Mountains. This is a 2-bedroom and den, 2-bath home, situated high on a hill in the Garapata area, about 10 miles south of Carmel. Olie Dahlstrand was the architect and construction is excellent. You can't imagine HOW fantastic the views are until you've seen it.

## 1-BEDROOM HOUSE & GUEST HOUSE, \$54,500

A very private, very secluded small home. An unusual design and unusual setting, not far from the Village. Lots of wood and lots of character. We can't describe it properly but we CAN show it to you.

## 2 BEDROOMS ON A DELIGHTFUL CUL-DE-SAC

It's not too big, not too small, but just right, and that goes for the house AND garden. It's also in IMMACULATE condition, an older home with all kinds of charm, but very much updated where updating counts. Dining room, family room, 2 baths, garage door opener, insulated, in one of Carmel's sunniest areas. All this for \$89,500.

## 4 BEDROOMS, 3 BATHS, CARMEL MEADOWS

A beautiful, nearly new home with an unobstructed view of the mountains and Fish ranch. 2450 sq. ft. of excellent construction plus a 750 sq. ft. deck. Two bedrooms and bath are quite separate from the rest of the house. We don't think it can be replaced for the listed price of \$119,500.

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## MONTEREY

8 units Furnished. 2 Bedrooms, 1 Bath. Fireplaces. Excellent location. \$210,000.

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**SOUTH OF OCEAN AVENUE** — Remodelled and redecorated two-story home ideal for an active family. Two bedrooms and bath on main floor and a 34 x 16 bedroom with bath topside. Large kitchen with breakfast area, 10 x 19 laundry and hobby room, 10 x 20 semi-finished ground level room for workshop, detached 16 x 20 studio cottage with plumbing and heating ideal for painter or craftsman. \$88,500.

**HATTON FIELDS FAMILY HOME** — The perfect layout for family living. Entrance hall, offset living room (with high beam ceiling), family style kitchen with deluxe appliances and a BBQ in the dining area, a family (or dining) room with fireplace, three bedrooms plus a master suite with fireplace and adjoining Jacuzzi room where mother can relax after everyone's bedded down. Double garage, two water heaters with circulating pump. Handy to all schools. Just listed at 92,500.

**PESCADERO HEIGHTS AREA OF PEBBLE BEACH** — Immaculate home on a level half acre. Large entrance hall, dining room, family room with brick fireplace, two bedrooms, den, 2½ baths. Inviting entrance courtyard in front, protected patio in rear. All like new. Owner leaving the area asking \$110,000. Fresh on the market.

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2 Excellent 1 acre level sites, Mid Carmel Valley, with oaks and Panoramic Valley views. Water Meters in place. Each site \$24,500.

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### Maggie Arnold Real Estate

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YOU CAN SAVE \$16,000 TODAY and own a delightful, good time, family home. 3 bedrooms, 2½ baths, open beam living room with sunshine and a view. PLUS den AND family room AND rumpus room. All on 2.41 acres in Carmel Valley.

REDUCED TO SELL and designed for people who know how to LIVE. 3 charming bedrooms — one with private patio and adjoining study. 2 gleaming baths. The kitchen is a delight! Open beam ceilings throughout and just 2 blocks to golf course.

550 C-2 Hartnell St., Monterey  
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### WE HAVE JUST LISTED THESE TERRIFIC HOMES AND INVITE YOUR INSPECTION.

**A CHARMER!** Located South of Ocean Ave. just a short walk to town, this 10 year old 2 bedroom, 2 bath home is in immaculate condition. The cozy living room is paneled in rough sawn wood, has heavy open beams and the used-brick raised hearth fireplace is banked by bookshelves. The sunny dining area is off the kitchen which is complete with all the built-ins, and there is a small separate service porch. Very attractive landscaping and a sunny walled aggregate patio complete the picture. The washer, dryer, refrigerator, shutters and draperies are included in the realistic price of \$71,500.

**CARMEL POINT** near River Beach. Completely and most artistically remodelled older home that also exudes charm... from the living room with its cathedral ceiling and open beams to the spacious master bedroom completely paneled in beautiful select redwood and featuring a unique indoor planter box with New Zealand tree fern and skylight. There are two other bedrooms, 2 baths (each done in handcrafted tiles, with oval basins and smartly decorated), a separate dining room which opens onto a deck with hill view, a kitchen with Monterey Mexican Tile counters, stone light tile flooring and all the built-ins, a service room and garage. Handsome hardwood floors, carpeting in bedrooms, forced air heat, 2 decks and a completely private aggregate patio. The draperies, washer, dryer and refrigerator are included in the attractive price of \$89,500!

**NEAR SANTA LUCIA AND THE BEACH!** A most interesting and charming older split-level home which must have been designed and built by a true craftsman, as you will note from the hand-carved beams, balustrades, doors, window frames, etc. There is an inviting entry, a dining room with brick tile floors and built-in corner dish cupboards, a peasant style kitchen which has been modernized, a sunny breakfast room with brick floor, a bedroom and bath on the lower level. Up a few steps is the enchanting living room with its interesting corner brick fireplace, and up a few more steps are 2 more bedrooms, a sitting room and a bath. And the added bonus is a completely separate Guest House with cozy fireplace. Shingle exterior, wood shingle roof. A very special home just listed at \$115,000!

**A GOOD INVESTMENT!** Attractive 2 bedroom home, living room with interesting fireplace and desk alcove, separate dining room. This home is on 2-lots and with a variance, one lot can be sold off or a second home built. Opportunity knocks... so don't pass this up. \$65,000!



We've a Home for You!

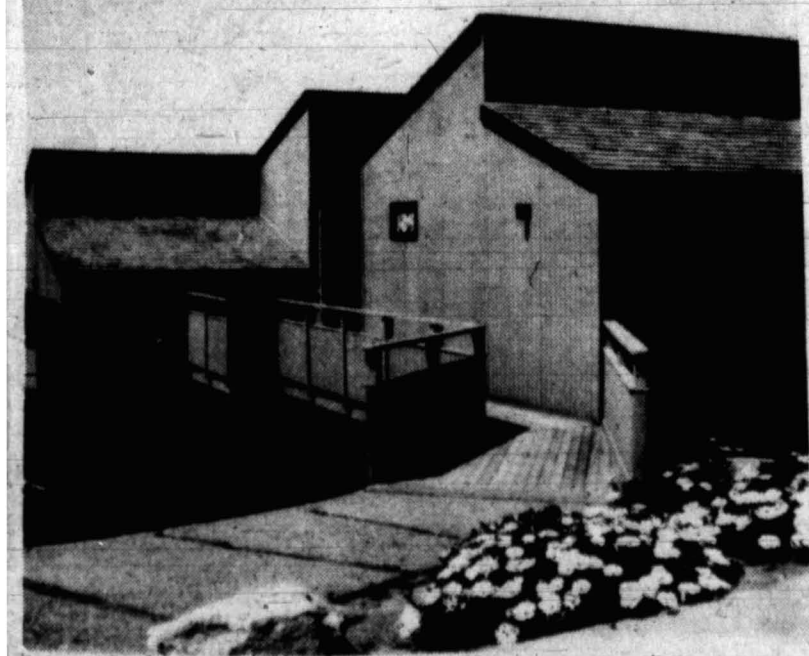
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fabulous ocean and valley view from this brand new carmel 4 bedroom, 3 bath contemporary. open beam living room and family room. each have wet bar and woodburning fireplace. many extra "must see" features, such as oak parquet flooring, stained glass windows, redwood tops on vanities and wet bars, plus full insulation and 2 zone heating. qualifies for \$2,000. tax credit located at 3505 greenfield place, high meadow. \$149,000.

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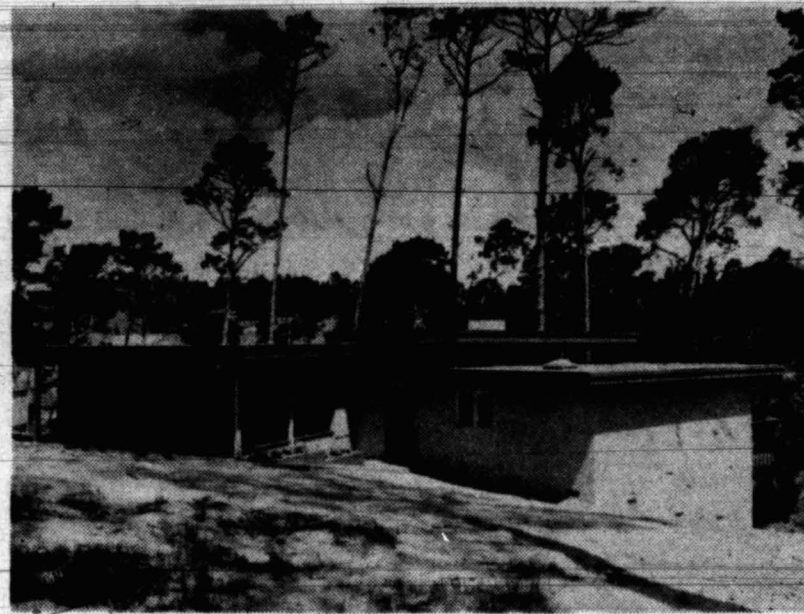
**Hatton Road — \$67,000**

On Carmel's sunny hill, a family home of 4 bedrooms, 2 baths, shake roof, newly painted.



**Carmel Valley — \$79,500**

Secluded Valley location near the river. 3 bedrooms, 2 baths, FULLY INSULATED!



**Carmel Views — \$75,000**

A quietly serene home with sylvan views, lower level for expansion later. 2 bedrooms, 2 baths.



**Valley Country Club — \$93,500**

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7-24-75



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# Bach Festival photos from 1946

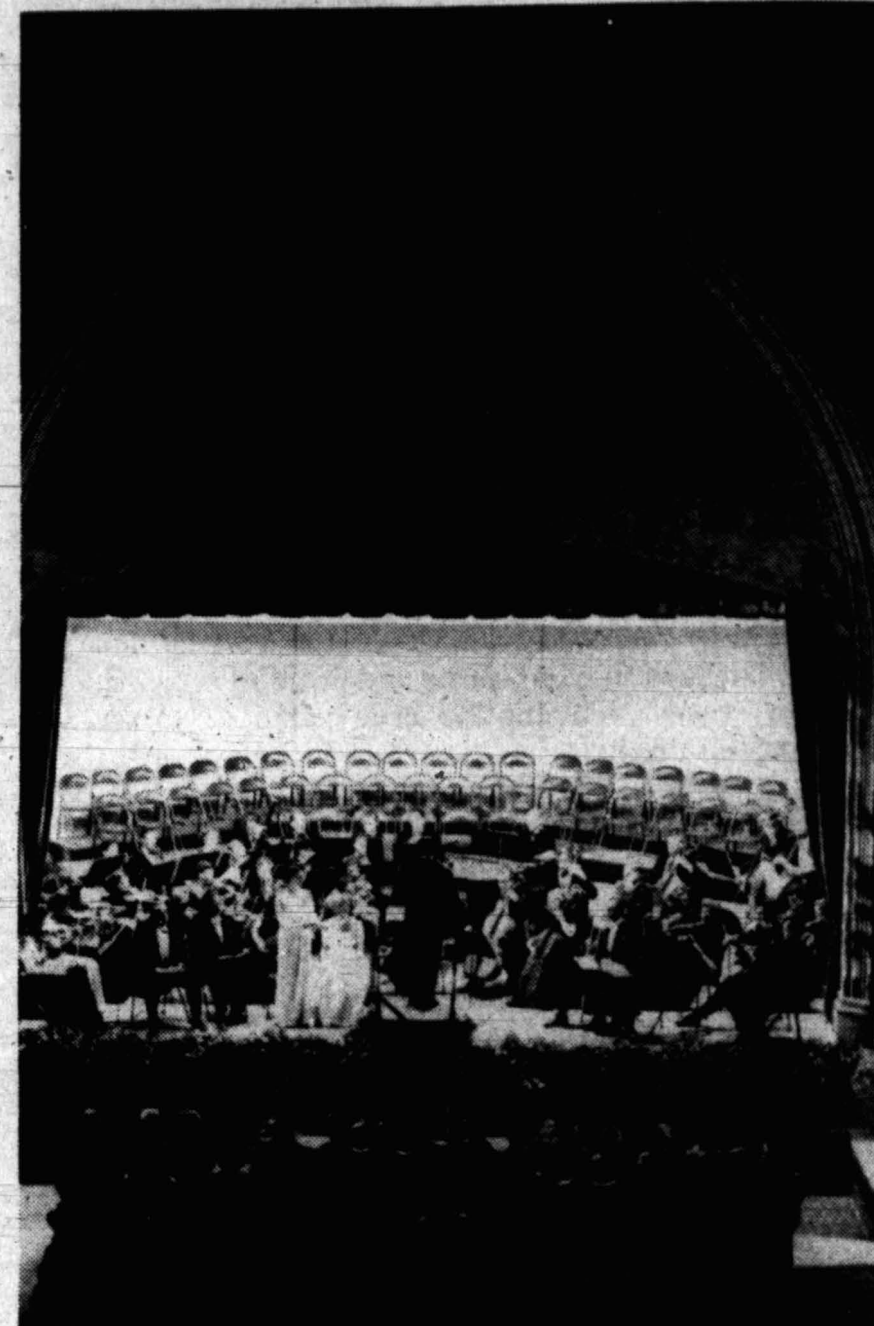


JEAN CROUCH Bach Festival performer shown during rehearsals.

All photos courtesy  
of Pat Hathaway



SHOWN FROM LEFT are Alice Mock, soprano; Noel Sullivan; Terry Koechig, mezzo soprano; and Dezo Ligeti.



A TYPICAL VIEW of the 1946 Bach Festival.

## More Bach Festival

Continued from page 28  
clarinetist with the string tone of the ensemble, the work being projected with a spirit of quiet and unshakable serenity. Richard Waller approached the opening Allegro with an exquisite lyric peroration, that had purity of tone, a wonderful harmonic and rhythmic line, delicate finesse, and elegance of assertion.

His trills and arpeggi, as well as his breath control and pertinent fingering, were wonderfully expressive with the profoundest effects. The almost celestial putty of the melodic line was subtly, warmly, and sensitively established into an alchemic unity with the string ensemble. In the Adagio, scaling the heights of sublimity, Mr. Waller irradiated the song-like subject with a consummate beauty that had rarely, if ever, been surpassed. In the final Rondo, which, after the Adagio, must inevitably curve downwards, yet, Mrs. Waller, by his superb statement of tonal delicacy and exhilarative brightness, conceived it as a luminous projection poised between mundane joys and the veiled regrets of a farewell. This display of Mr. Waller's coupled with the exquisite accompaniment of the or-

chestra under the impetus and erudition of Maestro Salgo, was indeed the high water-mark of the Festival to-date.

The J.S. Bach Cantata "Lobe den Herren," BWV 137, certainly not one of Bach's best, was written in 1725, for the twelfth Sunday after Trinity, to be used for the inauguration of the Leipzig Town Council. Inasmuch as this was to be used for a secular performance, there was to be no reference to the Gospel of the previous Sunday. All five verses were set to a hymn by Joachim Neander, with the associated and anonymous melody in the same archaic style as the well-known Easter Cantata, BWV 4, "Christ lag in Todesbanden."

Performing this cantata the Chorus was in an excellent, joyful mood, with the various choirs participating in a fine triple-time chorale, with the original rhythm unchanged. This pattern, with the orchestra ritornellos between the lines, was repeated with an effective and massive chordal entry. In the final chorale, oboe, strings and continuo doubled the various parts in the resplendent concluding verse. This was made all the more powerfully effective by the three trumpets, in unison, with the

first trumpet of Edward Haug rising to a ringing high C. The quartet of soloists also participated in this rousing choral ending. Kenneth Ahrens was at the organ continuo.

The alto aria, sung by Sheila Nadler, with a wonderful violin obbligato by Rosemary Waller, was expressive with considerable variety, and in her reedy vocal line of strength. Her aria, known best in the transcription Bach made for the last of the six Schuebler Choral Preludes for organ, was a decorated form of the choral melody.

The duet for the soprano, Diane Thomas, and the bass, Douglas Lawrence, was a rich elaboration of the melodic content, with striking chromatic implications. Both these soloists delivered this duet, the finest movement in the cantata, with profound flexibility, exquisite clarity, and in perfect blending of voices with a balanced nature. Most compelling also was the accompaniment by the two oboes of Raymond Duste and Jean Stevens.

The tenor solo of William Wahman, acting as a counter melody to the fine trumpet playing of Edward Haug, was in pronounced motivation and in individualized assertion. A striking, lively cello-bass line continuo was also part of the accompaniment. Maestro Salgo kept the orchestral and vocal forces in an exultant mood of

projection by his incisive and potent direction. The second half of the program was entirely devoted to a presentation of the dances of the French royal court of Louis XIV, by Wendy Hilton, dancer, accompanied on the piano by Virginia Hutchings. In presenting this dance recital, one must take cognizance of the fact that it served not merely as an entity in itself, but was part of the larger canvas depicting the musical trends of that milieu, which, after all, is the main purpose and consideration of the Festival. Miss Hilton danced to the music of J.S. Bach, exhibiting the following forms: Menuet, Allemande, Courante Passepied, Bourree, Gigue, and Loure.

As a lonely figure on the stage, in bare feet, costumed in a lovely dress of that period, with an imagined partner, Miss Hilton was engagingly witty, informative and assertive, in her comments preceding these dances. One of the things that she defined was the interesting fact that there existed very little difference between the theatrical dances and the ballroom dances. Her lovely, stylized terpsichorean steps had an abundance of graceful charm and elegance, and each dance form presented her in an exquisite tableau. Virginia Hutchings at the piano, not only accompanied Miss Hilton in all of her dances with rare excellent

taste and sensitivity, but performed two solo pieces; An Allemande and a Gigue with excellent dynamic definition.

### A BAROQUE SONG RECITAL

On Saturday morning, July 19, James Schwabacher, tenor, assisted by George Sakellariou, guitar, Bruce Lamott, harpsichord and piano, and Shirley Dooty, cello, gave a song recital that included works by Monteverdi, Dowland, Morley, A. Scarlatti, D. Scarlatti, J.S. Bach, Dieupart, and Haydn.

In the Alessandro Scarlatti Cantata "Io morirei contento," Mr. Schwabacher, with harpsichord-cello accompaniment, chose a work that was eminently suited to his tonal range—i.e. in the low and middle register. In addition, there seemed to be a new dimension of mellowness in his vocal equipment, it was more even in the vocal line, and was entirely without any of the previous missing links. This reviewer, who in the past Bach Festivals, was so critical of Mr. Schwabacher's singing, is very happy to report that the musicianship, erudition, and excellent taste of this soloist, has led him to program such works as would do justice to his range. And so it was that this Cantata was sung with a beautiful body content, with an intelligent and scholarly peroration, in which the

vocalism was finely intoned and excellently articulated. In addition, his command of the Italian diction was superb.

In the Monteverdi "Ohime, ch'io cado," with cello-harpsichord; in the Morley Songs, with guitar accompaniment, and in the Dieupart songs, with harpsichord alone, Mr. Schwabacher presented three facets in Italian, English and French with a dramatic flair, and with a vocalism of consistent smoothness and vitality.

In the F.J. Haydn songs, with piano accompaniment, Mr. Schwabacher was on sure and secure ground, displaying them without any vocal strain, and in a pleasing lyric and harmonic variety. Especially compelling was his rendition of the song "She never told her love" from Shakespeare's "Twelfth Night." Furthermore, his comments on the various songs was in the best of taste and highly informative. All the accompanists collaborated with sensitivity and proficiency.

In the other part of this program, George Sakellariou, guitarist, played the John Dowland: "Galliard and Almains," and Three Sonatas of Domenico Scarlatti, in E minor, L.356; in E minor, L.423, and in A major, L.483. He was excellent, both in interpretation and in rendition in the Dowland work;